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Notions of justice through drama

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Notions of Justice Through Drama

An exploration and description of the experience of a group of 16 -year-old girls in a series of drama lessons focussed on notions of justice with the object of ascertaining their understanding of the issues involved.

BY

Elvira Sammut, Dip. Teach., B.Ed., L.T.C.L.

A Thesis Submitted in Partial Fulfilment of the Requirements for the Award

of

Master of Education

at the faculty of Education, Edith Cowan University

Date of Submission: 15th October, 1999

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Abstract

This paper explores and describes the lived-experience of a group of 16-year-old girls in a drama class designed to heighten awareness of values of social justice. The students involved are experienced drama students, with a good knowledge of the theory of role-play and play-making, as well as, sound dramatic skills and techniques. The lived-experience provided the source for the research study that used film as a medium to inculcate notions of justice and equity in the classroom through self-devised drama.

Phenomenological research was conducted with a group of seventeen Year 11 drama students. The students took part in a series of drama lessons that used a documentary film as stimulus for self-devised drama presentations. Participant observation, as well as the students' own personal reflective journals, were used to collect data that was then coded, collated and categorised into significant statements.

The results suggested that a significant number of students understood more about values, recognised alternative actions to resolve conflict, and were generally more empathetic to others after completing the study module.

This verified my thesis, that the drama classroom is a good environment to inculcate notions of justice, and that drama students are most receptive to this mode of learning. The results revealed sufficient positive evidence to indicate that concrete recommendations be considered by The Western Australian Curriculum Council for inclusion in Drama syllabi to further strengthen the Council's thrust for a values-based curriculum in Western Australian schools.

Declaration

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education.
- (ii) contain any material previously published or written by another person except where due reference is made in the text; or
- (iii) contain any defamatory material.

Signature of Candidate:

Date: 15th October, 1999.

Acknowledgement

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"How can I know what I think until I feel what I do?"

(Bruner, 1960. p. 30).

"Burnish children through the play".

(Heathcote, 1980, p.15).

Chapter One

Introduction

The quest for social justice and human rights has for many years underpinned my educational philosophy and teaching practice. Kohlberg (1981) saw justice as the basic principle upon which society is based:

Justice is not a set of rules, it is a moral principle.
By moral principle we mean a mode of choosing which
is universal, a rule of choosing we want all people
to adopt in all situations ... a moral obligation is an
obligation to the rights or claims of another person.
A moral principle is a reason for action, as a reason
for action, justice is called respect for persons (p. 37).

Kohlberg also argued that schools are legally responsible for transmitting the value of justice. Dewey (1939) is quoted by Claydon, Knight and Rado (1997, p. 42) as claiming that schooling was directly "related to the preservation and furtherance of participatory democracy".

The Western Australian Curriculum Framework (1998) is a document that sets out what

all students should know, understand and be able to do, as a result of the programmes they undertake in Western Australian schools. The document makes explicit the learning outcomes which all students should achieve. The Western Australian Curriculum Council recognises and identifies a set of core shared values that are fundamental to shaping curriculum (see Appendix A). All five values expressed in the Curriculum Framework are inherent in every comprehensive drama programme but Value 3, "Respect and Concern for Others", is the focus of this paper.

Drama can change people, cognitively, physically, emotionally and spiritually, given a non-threatening environment, a rapport with the teacher/facilitator, relevant stimuli and in-depth discussion. Students who participate in self-devised drama that extends their knowledge, understanding and empathy are more insightful, and open to moral development. They listen, they talk, they do, they learn, they MOVE! (Bolton, 1984, Heathcote, 1980, Landy, 1982).

Drama is a means of helping the process of identification, not only in an individual's own search for personal identity, but also with the people around him. Through role-play students learn to identify with another's situation. The students re-create, or reconstruct, everyday situations and are encouraged to think about issues and events outside their immediate world. They are extended. They can reflect upon, sift through, delve into, the sub-text of another character and so explore different ways of relating to people and things. Drama creates a "laboratory of human behaviour that can be reflected on, understood and perhaps modified" (Landy, 1982, p.27). Hornbrook (1991) also sees drama metaphorically as a "laboratory" (p 89), because of the endless possibilities

afforded students to experiment with new ideas, try out rough sketches, think and restructure in the light of rehearsals, with each reworking marking a new stage in their development. It is through this process of judgement and selection that the student gains an insight into what he knows, and who he is, and how the world operates. And so he learns a little more about himself and the world around him.

It is important that drama be researched, demystified and explicated, and that the interaction between research, knowledge, skills and values be explored to bring about an enlightened pedagogy and an enriched classroom experience. "There has however, been very little evaluation of the effects of schooling on affective functioning; that is upon the student's feelings, values and attitudes to himself, and to his relationships with others" (Biggs, 1976, p. 155). The basic premise of this paper then, was that we all have the potential for change, given the window of opportunity to expose issues that are meaningful to us and hence make a vital moment of enlightenment. The results showed that a significant number of the participants understood more about social awareness, values and justice as a consequence of their participation in the module.

Research Topic

The research topic was: *To explore and describe the experience of a group of 16 year old girls in a series of drama lessons focussed on notions of justice with the object of ascertaining their understanding of the issues involved.*

To fully explore the lived-experiences of these students it was necessary to obtain answers to certain related questions:

- Can students be encouraged to identify with, and feel empathy for, a character in need?
- How effective is film as a stimulus to impact on students, to broaden their knowledge of, and concern for, others?
- Can role-play created from a film stimulus recreate a vicarious experience to help students identify and appraise value-conflicts and moral resolutions?

It is quite a complex task to set about inculcating notions of justice in the drama classroom. However, the opportunity to work with a group of young people who had already acquired many of the basic skills of presentation, provided an excellent forum to research my thesis that, given the right exposure to explore and appraise values and value-conflicts, students undergo an emotional and intellectual process that leaves them more empathetic and able to deal with issues of justice.

Stimulus

A documentary film "So Help Me God" (1993) was used as the stimulus for the research lessons. It has been my experience that source material that is relevant to the topic being taught, realistically presented, and powerful in its impact invariably "reaches" the students and provides the impetus for sound, meaningful drama.

These elements were crucial in determining the source chosen as the drama stimulus. As O'Neill (1995) laments, "much classroom drama lacks a sense of purpose and significance (p. 33).

The film was made by an independent Australian film maker and screened by the Australian Broadcasting Commission in 1993. It presents the case studies of eight individuals appearing at The Magistrate's Court in Campbelltown, New South Wales and provided a rich source of narrative for the exploration of relevant social issues, values, conflicts and resolutions. After much deliberation this documentary was selected because the subject matter concerns the personal narratives of ordinary people in crisis. "Dramatising an event makes it possible to isolate it and study it" (McCaslin, 1987, p. 292). The film also met the criteria for effective source material as laid down by Neelands (1992). He felt the stimulus should have the potential to:

- translate accurately a human experience into terms which can be recognised and understood by the students;
- represent the experience in an accessible combination of words, images and feelings;
- capture immediately the interest and imagination of the group;
- give sufficient information about an experience to engage feelings;

- speak directly to the group's current preoccupations;
- motivate a desire for further information;
- trigger the natural need to make sense of clues given in the source, through the construction of stories that flesh out the clues; and
- create an appropriate background of concern and feeling amongst the group (p. 64).

The case studies involve both men and women, both young and old and from different socio-economic backgrounds. For example, Dean is a 19 year-old school drop-out charged with theft. Heidi is a young mother who is on a methadone programme for drug abuse. She has unwittingly accepted stolen goods in repayment of a cash loan she made to a friend in need. Brett, a high achiever in his last year of school, has stolen money. These case studies are explored more fully in Chapter Two.

Each narrative places the protagonist in their own temporal domain and context. Collectively, the narratives make a rich collage of realistic experience which can be used as a source for the students' lived-experience. Burton (1988) advocates working from real life situations when he defines drama as "concerned with the living, the way we lead our lives" (p. vii). The film also depicts the auxiliary staff at the court in a responsible and caring way, with many instances of compassionate understanding, advice and help extended to the young offenders. This aspect of the film reinforces the idea of empathy and concern for others that underpins this study.

The fact that the subject matter of "So Help Me God" is "legal" justice, is quite coincidental. The focus of this study is on values in a social justice context. The court room provided a rich milieu of characters and context that provided the participants with varied source material.

Significance of the Study

Early educationists, Dewey (1916), Bloom (1964) and Bruner (1960) were united in their advocacy of values-based education but feel that "there is little evaluation of the effects of schooling on affective functioning" (Biggs, 1976, p. 155). Lemin, Potts and Welsford (1994) decry the lack of an effective "values" education in schools and lament, "there is plenty of talk but not a great deal of action" (p.1). They attribute this partly to schools having more pressing priorities with academic subjects, and partly to a reluctance by some teachers to take on values-based teaching because of the negative experience of their own moral indoctrination at school. In the United States, Asmuth (1982) agrees and contends that the teaching of values is often a casual hit-and-miss affair with no real syllabus or curriculum structure. She attributes this to the fact that in our Western culture people very often feel that values are a personal matter and everybody has the right to their own set of values. However, she contends, two basic values are predominant in the American culture: "a belief in the worth of the individual and a belief in rationality" (p. 141). Biggs (1976) is quite adamant that schools should assume the role of teaching values, and quotes the United Kingdom's Plowden Report which quite bluntly advises, "a school is not merely a teaching shop, it must transmit values and attitudes" (p. 155).

Current Western drama theorists, Bolton (1984), O'Neill (1995) and Taylor (1996) contend that drama is an effective agent for social change. However, contemporary drama teachers, with heavy teaching commitments, the restraints of timetables and a paucity of auxiliary staff are not always able to give time and attention to the specific teaching of values. With the implementation of The Western Australian Curriculum Framework being phased in over the next five years, to be fully operational by the year 2004, it will be fully operational in all schools, the situation has become quite pressing. O'Neill, cited in Taylor (1995, p. 144) shows concern when she states: "thinking creatively and critically, solving problems, constructing knowledge, 'reading' results, and developing productive theories, are as essential for the development of the arts as in the sciences." Any enlightenment and facilitation of the teaching of values in the drama classroom seems, not only overdue, but crucial.

The purpose of this study was to determine how students defined their lived-experiences, what they actually experienced, and what meanings they ascribed to those experiences and to gauge if a "shift" had occurred. The notion of "enacted role", explored within the drama classroom is what is required to "bring the development of emotional literacy into practice and so bring about change" (Carroll, 1996, p. 12).

Definition of Terms

Self-devised Drama: drama created by the people involved, often as a result of extended improvisation.

Theatre of the Oppressed: theatre where individuals or groups act out political or social themes or issues. Created by Augusto Boal during the Peruvian Revolution in 1972. It has its foundation in human rights and equity.

Text: both print and non-print stimulus.

Synonyms

Throughout this study *social justice, values, and equity* are synonymous with the value *concern for others*. *Participants* equates with *students*, *his* with *her*, *protagonist* with *main character* and *film* with *video*.

Organisation of the Thesis

Chapter Two reviews the literature on past and current drama theories as an aid to education generally, and to moral education in particular.

Chapter Three describes the phenomenological method of research used and the mechanisms employed to collect the data.

Chapter Four discusses how the data was analysed and Chapter Five details the findings and the results of the study.

Chapter Six draws conclusions from the results, and suggests recommendations for future use.

Chapter Two

Literature Review

Introduction

From my readings on drama theory and research, it appears that while the subject is slowly catching up with other arts disciplines, there is little research into the affective domain of drama students - their attitudes, beliefs, values - and how they can be developed, modified, enhanced or enlightened. In other words, how change can be brought about.

Bolton (1995), Taylor (1996), Neelands (1996), Jennings (1988), Heathcote (1980) and Landy (1982) are adamant in their belief that drama changes insight, and that for drama to be effective there must be some shift of awareness, appraisal and ownership of the problem or exercise at hand.. Asmuth (1982) writes of her personal experience in a Florida, United States of America classroom, working with three hundred students in a series of lessons designed to give students the opportunity to assess and change personal values through drama. Her programme of drama lessons exposed students to new ways

of looking at friendships, family relationships, sexual roles, and most important of all, themselves. It was acknowledged that it is often difficult to assess affective domain learning, however, the overwhelming response from students on how they enjoyed the programme and what benefits they obtained, combined with positive letters and phone calls from parents, suggested that some objectives had been accomplished. When teaching values through the school production, Asmuth outlines the criteria she used, to assess the process:

1. **Choosing freely.** There should be no coercion to accept any of the proposed ideas.
2. **Choosing from among alternatives.** Choices were discussed and decisions should be made by students.
3. **Consideration should be given to the consequence of each alternative action.** The process should allow students plenty of time to consider decisions and action.
4. **Prizing and cherishing.** Students were pleased to share the values they felt were important.
5. **Affirming.** The repetition of choices (in their school production) and the students willingness to share their ideas confirmed this point.

6. **Acting upon choices.** Actual changes in behaviour were noted by students themselves, and their parents.
7. **Repeating.** It could not be judged if the recognised value - new, changed or reinforced, would persist. However, one student when a show was being considered the next year, wanted to know if the theme would help him to grow like the year before (p.144).

Asmuth concludes her findings by urging teachers, "when you plan drama, make it drama with values!" (p. 144).

Research in the arts over the years has produced a plethora of information and findings in most areas, but drama research is developing at a slower pace. Through research into all areas of drama in education it is hoped to clarify issues, establish best practice and generally enhance the subject. This view is supported by Saldana and Wright (1996) who state "research has the potential, not only to reveal new insights and to improve our practice, but to serve as an agent for advocacy - to show decision makers that drama and youth theatre works" (p. 129).

With the current thrust in education for a values-based curriculum it is hoped this study will evoke a deeper understanding of how students become aware of values and how the teacher can establish and facilitate this transformation in the drama classroom.

Methodology

Denzin and Lincoln (1994) characterise qualitative research by its holistic approach and its concern for the subjective world of the individual. They contend that qualitative enquiry looks at relationships within a culture and refers specifically to the “personal, face-to-face, and immediate” (p. 212). Marshall & Rossman (1989) see qualitative research as “a means for better understanding a complex social phenomenon” (p. 9) and stress the natural setting that is an integral part of this paradigm. Qualitative research embodies data that is well-grounded, abundant in description, and enables clarification of processes in particular contexts (Miles & Huberman, 1984). It enables a rich understanding of the individual and their world that appears less evident in other approaches and activates in-depth exploration of the subject of the study. As Van Manen (1990) states: “the life world, the world of lived-experience, is both the source and the object of phenomenological research” (p. 53). In order to establish the descriptions of the lived experiences of the participants of this study it seemed appropriate to focus on the thoughts and feelings of the participants as they moved through the dramatic experience.

Phenomenological enquiry focusses on the “essence” of a phenomenon: “What is the structure and ‘essence’ of experience of this phenomenon for these people?” (Patton, 1990, p. 69). Husserl, cited in Patton (1990) saw phenomenology as a way to study how people describe things and experience them through their senses. This position is reinforced by Denzin and Lincoln, (1994) and Bogdan and Biklen, (1992) who recognised the importance of the “subjective” experiential world of human beings to

research. Further endorsement comes from Van Manen (1990, p. 36): "Lived-experience is the starting point and the end point of phenomenological research." Denzin (1994) puts it another way when he asserts that qualitative methodology, phenomenology in particular, examines the "life-world" of the participant.

These reflections and concerns for the individual and their life-world seem not only appropriate, but positive for exploring, examining and analysing the lived-experience of the participants in this study because "anything that presents itself to consciousness is potentially of interest to phenomenology, whether the object be real or imagined ... consciousness is the only access people have to the world" (Van Manen, 1990, p. 9). The Western Australian authority, Punch (1998) stressed the naturalistic characteristics of qualitative phenomenology with its focus on individuals and their experiences in natural settings without the usual contrived situations of research. This naturalistic approach is very much in keeping with the idea of a lived-experience paradigm, as the object of the exercise is to create situations as near as possible to the life-world of the participants. The paradigm most neatly fits the notion of "experience-based learning" advocated by Kourilsky & Quaranta (1987) which underscores this research project. Experience-based instruction provides students with the opportunity for active, personalised learning from a source or setting in which they can explore issues and themes within the safe confinement of the classroom. This strategy leads the student onto a natural path of self exploration and knowledge.

Phenomenology starts from the inside and explores the deeper feelings and meanings of an experience. It provides a loosely structured, open-ended methodology that

encourages the expression and exploration of thoughts and feelings to a greater degree of depth and richness. Ertmer (1997) proposes that phenomenologists attempt to understand what a specific experience is like by describing it as found in concrete situations. She extrapolates that very often the phenomenologist has experienced similar situations and hopes to examine them further through the eyes of the participants. Participants also may have had similar experiences and these can act as a springboard for the research enquiry.

Participant observation (Bogdan and Biklen, 1992) allows the researcher to enter into the defining process to understand more fully how people interpret and give meaning to their experiences. This method of data collection is representative of the phenomenological paradigm as it embodies an open-ended approach that allows the participants to respond from their own frame of reference rather than be restricted by pre-arranged formal questions. Fine & Sandstrom, (1988) advocate a "shallow cover" (p. 19) approach to participant observation which affords the researcher closer proximity to the research participants while still retaining some privacy. The strategy is particularly useful when the researcher intends to reveal the nature of the study but not the entire details; it allows the researcher certain freedom without jeopardising authority.

Close participant observation attempts to break down the distance and barriers often created by observational methods (Van Manen, 1990). "The only real way to know about another person's experiences is to experience it for ourselves" (Patton, 1990, p. 70). This strategy is seconded by Ertmer (1997) who saw the phenomenologist as being acutely aware of the non-verbal cues of the participants: posture, gesture, facial

expression, eye contact, in short, all body language. The nature of this research required knowledge of the thoughts and feelings of the participants, how they interacted, formed relationships and reacted. Close observation is recommended by Denzin and Lincoln (1994) as being ideal as "it enables researchers to capture the range of acts, from the mini-movements to the grand gestures, of people" (p. 383).

Bogdan and Biklen (1992) and Marshall and Rossman (1989) recommend that codes and categories for analysis, derived from data collection to link substantive findings to formal theoretical issues, be numbered or colour coded. This method identifies the various categories or themes involved and helps the researcher to recognise patterns and organise data into meaningful deductions. Miles and Huberman (1984) advise three steps in the analytical procedure: data reduction, data display and conclusions.

The phenomenological research method with close participant observation enables the deep understanding and rich experiences needed to activate the in-depth exploration of the participants of this study.

Notions of Justice

The Macquarie Dictionary defines "justice" as, "rightfulness, lawfulness" (1982, p. 497). The Oxford English Dictionary gives its definition of "justice" as, "uprightness, equity" (1989, p. 326). Kohlberg cites Socrates, Rawls and Kant in his definition of "justice" as "equity or equal respect for all people" (1981, p. xiii). The fact that Kohlberg felt that justice was the basic principle on which a democracy was based,

suggests that justice can be viewed as a universality that crosses most cultures and races. Kohlberg's theory stresses that justice is not just a rule, but a distinct moral code that is universally accepted. Society generally understands that, because of this universality of justice as to *what is right and good*, certain moral behaviour is expected. He argues that it is generally known, and accepted, that dishonesty can occur without recrimination, if it is for the greater principle of justice. He gives the example of stealing to help save a man's life, "because a man's right to life comes before a man's right to property" (p.260). In short, there may be exceptions to rules, but there are no exceptions to principles.

Biggs (1976), expanding Piaget's theory of moral development, equates morality with justice and says that "morality is the tendency to accept and follow a system of rules that regulate interpersonal behaviour on a reciprocal basis. It is the conservation of feelings and of affective values" (p. 157). Piaget (1968) saw the concept of *adaptation* as essential to his theory of development of the individual. *Adaptation* is a constant in the functioning of human intelligence and reasoning, and is responsible for the development of learning. Adaptation is made up of two distinct processes: assimilation and accommodation. *Assimilation* is the taking in of a new stimulus and the individual's response to it. *Accommodation* occurs when the individual adds a new experience or activity or knowledge to what he already knows, absorbs it, and then modifies old behaviour as a result of it. Gibson (1976) gives an example to explicate this theory: "A child knows that a ball rolls; when he learns to bounce it, he has added a new behaviour (it bounces) to his pre-existing idea (it is round and it rolls)" (p. 51).

This new response to a stimulus to which he has been exposed in the past increases the number of responses the individual can make to the old stimulus and later to new and different stimuli.

This theory seems particularly relevant to the notion of drama as an agent for change, in that, the adolescent making the transition from concrete thinking to formal operations seems ready for the experiential stimulus of a values-based curriculum in drama studies. Piaget (1968) extrapolates his theory of how adolescents develop a feeling for justice and divides the notion of justice into two types: *distributive* justice which is based on a strict equality and *retributive* justice which pertains to intentions and circumstances rather than actions. When an individual is able to dissociate justice from submission, arising from an injustice that has occurred through no fault of the individual, that "cooperation and mutual respect among individuals develop feelings of justice" (p. 57).

Fraenkel (1973) advocates the teaching of values in the classroom provided that the values are consistent with the principle of justice. He defines "values" as "a belief in the worth and dignity of every human being, personal freedom, equality and justice for all, and a sense of responsibility for one's fellows" (p. 19). Many students are unaware of what their values are, in fact, some may not have given the notion any thought at all. Fraenkel sees the primary task for a teacher inclined towards values-education, is to help students identify a value by having them consider what they consider important and have them reflect on the reasons for this. He argues that values are not things and do not exist in and of themselves but are reflected in value judgements and claims and decisions that individuals make.

Value indicators include such things as "goals, aspirations, attitudes, interests, feelings, beliefs, activities and concerns" (p. 232).

Phenix (1958) contends that moral education must be concerned with the actual values which govern free conduct: "morality refers to free decision and the values upon which it is based and not to the resulting act in itself" (p. 279). And so moral life has to do with the very core of personal existence and not with the externals and observables of a situation. He goes on to explain that it is not enough for a school to teach specific values, it must also foster the development of intrinsic moral beliefs that the individual recognises as being for the good of all. This "internalisation" of morality is advocated by Tanner (1991) when he asserts that the deepest and widest philosophical questions relating to morality were not the domain of philosophers, but teachers. He endorses Dewey's belief in the power of human intelligence to deal with the deepest and most crucial social and educational problems, and advocates schools to inculcate notions of justice to foster democracy.

Bloom's definition of a "value" is: "that a thing, phenomenon or behaviour has worth" (Bloom, 1964, p. 180). This concept of worth is the result of the individual's own valuing or assessment, that has slowly been internalised and accepted as part of the individual's own criteria of worth or value. Behaviour at this level has to be sufficiently consistent to be categorised as a belief or attitude. "The learner displays this behaviour with sufficient consistency in appropriate situations that he/she is perceived as holding a value" (p. 180). The Australian Education Council curriculum statement on Studies on Society and Environment (cited by Gilbert and Hoepper, 1996) asserts "moral values

relate to concepts of right and wrong in actions that affect other people" (p.60). It goes on to list such values as, honesty, obedience, and respect for others as worthy democratic ideals for inculcation in schools in Australia.

In an address entitled *Education of the Heart: A Vision for the Future in Australia* delivered at the Australian Heads of Independent Schools Association's Pastoral Care Conference (1998), Sir Ronald Wilson decreed "Justice is love at a distance" (p. 3).

Although Bloom, Gilbert and Hoeppe, et al had a slightly different notion of justice, each recognises "justice as the first virtue of a person because it is the first virtue of a society" (Kohlberg, 1981, p.xiii). Justice is listed first among the values identified in the Preamble to the United States of America's Constitution: "We, the people of the United States, in order to form a more perfect union, establish justice" (cited by Fraenkel, 1973, p. 255). Justice is also cited in most systems of religious ethics: *treat others as you would like to be treated*.

The Present Situation

The Australian Education Council curriculum statement on Studies of Society and Environment (1994) advocates the teaching of values as essential for individuals to participate effectively in society and its environments. The document specifies a set of values on which curriculum is based. It prompted the development of the New South Wales Department of School Education (1991) statement entitled *The Values We Teach*. Table 1 lists these values. The Director-General, referring to the statement says: "They

[Schools] aim to inculcate and develop in the students entrusted to their care those educational, personal, social, moral and spiritual values which are shared by the great majority of Australians" (cited in Gilbert and Hoepper, 1996, p. 6)

Table 1

The Values We Teach

Some Personal Educational Values: Department of School Education, N.S.W.

Values relating to self and others:

- accepting our own worth as individuals.
- accepting the importance of developing a positive personal belief and values system.
- showing initiative and accepting responsibility for our own actions.
- working cooperatively with others.
- being caring and supportive of others.
- respecting different viewpoints and ways of living which contribute to our democracy.
- pursuing excellence in all personal and group endeavours.
- recognising the value of self-sacrifice, friendship and love.
- having pride in personal cleanliness and grooming.
- being concerned about health and fitness.
- achieving high standards of self-discipline, personal conduct and social responsibility.
- appreciating the place of family and family values in our society.

Gilbert & Hoepper, (1996, p.62.)

The IDEA '95 (International Drama/Theatre and Education Association) Congress held in Brisbane in 1995 was the first International Drama conference to be held in Australia and was attended by over 1200 delegates from the five continents. The Congress addressed many vital contemporary issues concerning the role of drama as a tool to inculcate in students an awareness of, and concern for, social justice and human rights

The IDEA '95 Congress focussed on the overarching theme:

“The role of Drama/Theatre and Education in a rapidly changing world entering the new millennium.” This included discussion on:

- (i) The role of drama/theatre in establishing personal and cultural identity; and
- (ii) The role of drama/theatre in the on-going struggle for social justice and human rights (p. 24).

Neelands (1996) sums up the focus of the Congress when he says, “Drama/theatre is an empowering force in young people’s lives and through the transformations of time, space and the body that occur in all genre of drama/theatre, there is also the capacity to transform, not just our dreams and aspirations, but also societies and cultures in which we live” (p. 28). Inman, Buck and Burke (1998) give the position on a values-based curriculum in the United Kingdom by referring to The School Curriculum and Assessment Authority (S.C.A.A.) and their consultation paper concerned with the inculcation of values in United Kingdom schools and their communities. The paper

reflects the concerns the Authority has on a national basis about values, morals, and whether schools were addressing the problem, and urges educators to move on the issues. Nick Tate, Chief Executive of S.C.A.A. is quoted: " [The paper] gives examples of what is already being done to 'shore up' the moral fabric of society: schools laying down rules for good behaviour" (p.2). The paper also lists some core shared democratic values: "respect for reasoning, respect for truth, fairness, acceptance of diversity, cooperation, justice, freedom, equality, concern for the welfare of others, peaceful resolution of conflict" (p. 3). These values articulate both the rights and responsibilities that individuals have towards each other and are deemed worthy of inclusion in all United Kingdom school programmes.

The Western Australian Curriculum Framework (1998) sets out what all students should know, understand and be able to do, as a result of the programmes they undertake in schools in Western Australia. The document makes explicit the learning outcomes which all students should achieve. Almost 10,000 teachers, academics, curriculum officers, parents, students and others mentioned in the Western Australian community endorsed the teaching of values as fundamental to shaping curriculum. (The Western Australian Curriculum Council's Curriculum Framework Committee, 1998, p. 4.)

The Western Australian Curriculum Council recognises and identifies a set of core-shared values that are fundamental to learning. All five values deal with morality but Value 3 "Respect and Concern for Others" states: "Equality: Each person has equal worth and basic rights, regardless of differences in race, gender, age, ability, religious belief, political affiliation, national origin, citizenship, regional location or economic or household status"

(Curriculum Framework, 1998, p. 325). The document's "Table of Values" is presented in Appendix A.

It is the notion of justice, concern for others, that provides the focus of this study.

Affective Domain: Helping Students Learn

"The role of a socialising agency, such as a school, should include helping the individual student reach his maximal level of functioning in both the cognitive and affective areas of learning" (Bruner, 1960, p.160). Rowland and McGuire (1971) saw education as "planned intervention into human development" (p.133). The intervention usually requires interaction and the beginning of some sort of inter-personal relatedness which produces experiences that extend the control the learner has over self and environment.

In 1948 Krathwohl, Bloom and Masia developed a set of learning objectives that dealt with areas of human experience, reacting and response (Bloom, 1964). They classify their moral objectives into a Taxonomy of the Affective Domain. (See Appendix B). The taxonomy consists of a set of objectives which emphasise emotions which can be expressed as interests, attitudes and values. The taxonomy employs a continuum that progresses from *awareness* (being able to *perceive* a phenomenon), to being *willing to attend*, through *responds* and finally to *values, organises and characterises* (develops a consistent philosophy for life) (Bloom, 1964 p. 35). He advocates his affective objectives as "the prime stuff from which the conscience of the individual is developed into active control of behaviour" (p.180).

Orlandi (cited by Fraenkel, 1973) suggests three categories that are desirable for students in order to alter attitudes:

1. Awareness and interest
2. Responsibility
3. Involvement (p. 18).

The next step is then for the student to "take ownership" of the problem/situation, and finally to become involved and absorb the shift. Courtney (1989) believes that "learning is a change of the organism within experience; learning results from transformation" (p.217). He argues that a dialogue has to exist between the learner and that which is to be learned, and that changes in behaviour resulted when future patterns of action were modified.

Kohlberg (1981) recognises the need for schools to take on the role of moral educators. He developed a philosophy of "Moral Education" which outlines six stages of moral development, divided into three levels. Level One, the preconventional level, is marked by a simple concern for self-interest, where actions are characterised by positive benefit to oneself. Level Two, the conventional level, is concerned with being popular, doing what is right to please people and avoid criticism. Level Three, the post conventional or principled level, is concerned with the subject being able to distance his immediate needs from moral judgements. Actions are judged in the light of some general principles. At the highest end of this level beliefs are held in terms of universal ethical principles. (See Appendix C). Tanner (1991) reinforces this ideology advocating that "fostering

democratic associations was one of the key purposes of education" (p. xvii). John Dewey (1916) asserts that progressive education should be seen as a major part of the wider social movement for the improvement of the human condition. He actively seeks to connect schools and curriculum to social problems and issues of the times. Head (1997) laments that students learn in childhood how to refer to concrete things but when in adolescence the attention shifts to the abstract, an appropriate ideology seems lacking. "Only if adolescents are armed with a moral ideological tool will they be able to function effectively in the adult world" (p. 88). Holt (1967) went further, advocating the teaching of the arts: music, art and drama as an effective way to aid students' learning, suggesting, "any situation, any activity, any experience, that puts before us real problems, that we have to solve for ourselves, must sharpen our intelligence" (p.127). He asserts that the arts, like crafts, are full of such experiences and problems and, accordingly, encourage minds to be active and inventive.

The consensus seems to be that schools are in an unique situation to inculcate notions of justice into the curriculum, Bloom (1964), asserting that "provision must be made at some point in the continuum for the first appearance of the emotional quality which is an important feature ... of the affective domain" (p.26). Some argue (Fraenkel, 1973, Lowe, 1997), that teachers cannot avoid teaching values by the very nature of their influence in the classroom. More relevant to notions of justice and social awareness is for teachers to help students identify values, understand value-conflicts, appraise consequences and generally provide a window of opportunity for students to understand more about themselves and those around them and to develop concern and empathy for others.

Drama as an Agent for Change

Throughout history, philosophers and educators have agreed on the value of drama in the personal and social development of an individual. Aristotle (cited by Courtney 1982) advised : “play’s purpose is to realise potential”. More than 2,000 years later, Neelands (1992), O’Neill (1995) and Heathcote (1980) endorse the idea of drama as a vehicle for exploring human nature and experiences for personal development. Boal (1992) also sees drama/theatre as a powerful tool for social change. His “Theatre of the Oppressed”, which involves individuals or groups acting out a political or social theme or issue, had its genesis in the Peruvian revolution of 1972. What makes the form unique is that individuals from the audience, often from the streets, are invited to become part of the drama, at any significant moment when they feel they have a substantial contribution to make. Thus, people make their own drama through presenting various solutions to oppressive political and social problems. Through this form Boal saw the potential to change not only individuals but whole societies. The form is now used extensively throughout the world in schools, factories and community centres, with students, workers, disabled people, ethnic minority groups - anywhere where oppression is identified.

It aims to stimulate debate, to show alternative solutions to problems, and empowers individuals to express themselves and take charge of their own lives. “Theatre of the Oppressed moves from the individual to the general” (Boal, 1992, Preface, p. xxiii).

Neelands (1992) contends that because drama involves taking on roles and adopting different personae, it encourages students to examine their own and other people's ideas and behaviour in a variety of situations. It is through this exploration of different personae that students look beyond themselves and their immediate temporal domain and extend their awareness of knowledge and feelings of situations and people they might never before have encountered. They "enlarge their frame of reference" (Heathcote, 1980 p. 37). Fraenkel (1973) states "to extend sensitivity, students need the opportunity to react with feeling, to identify with the feelings of others, either in the reality of real experiences or as described in fiction" (p. 245). This compares to Edmiston who noted "though drama experiences are imaginary, they can nevertheless be deeply felt, personal, lived experiences" (Edmiston & Wilhelm, 1996. p.91)

As a consequence, students can be encouraged to reflect on actions and reactions, question, and delve into the "whys?" and "what ifs?" of the situation and generally augment their understanding of the human condition. The dramatic experience serves to provide students with the means to "express their own experience and develop central societal concepts such as democracy, justice, freedom, as well as personal concepts of love and relationships" (Neelands, 1992 p.5). Peel (1976) contends that the mature adolescent feels his way to a solution by bringing his own ideas and beliefs to a task, questioning and discussing them against the textual structure of a given background, issue or theme and then reassessing them. "Such complex activity can only be revealed by allowing the testee [student] to make open, elaborate responses" (p. 175). Norris (1998) endorses this view and asserts that when challenges are given in a safe and caring manner, "meanings can be stretched naturally in a transformative way" (p.66).

This strategy of open discussion is practised in all sound drama classes where teachers realise the importance of interaction between peers, and trust and acceptance between teacher and student. The reflective aspect of drama is an invaluable tool for learning.

Reflective journals where the students record personal reactions, questions, feelings and thoughts about their work are an effective way to assist students with reflections on the task at hand and their reactions to it. Hunt, Murdoch and Walker (1996) advocate the use of reflective journals as "a record of the student's own perception of their strengths and needs" (p. 345). Warner (1998) sees journals as a vital part of the reflective process and an invaluable aid to the student's development. She feels that even though the teacher taught the class "as a whole", the journals reveal that students perceive it as a "one-to-one" basis and this reinforces the personal relationship between teacher and student within the drama world. Verriour (1994), and Burton (1988) support Bloom's (1960) theory that, written reflection not only reinforced dramatic learning by creating a literate context, but provided a useful vehicle to ascertain students' ideas on, and preference for, a value.

Landy (1982) Verriour (1994), Linds (1998), and Christen (1992) assert that enacting or "role-play", like no other subject, provides students with the opportunity to "take on" another character's persona. The authenticity with which the student strives to reconstruct a character in a dramatic situation is a crucial part of the learning experience. The process of "taking on a role" embarks the student on a whole path of exploration and discovery of that character's attitudes and behaviour, at first tentatively, and then as the student becomes more "in character", or assumes the "mantle of the expert"

(Heathcote, cited by Warner, 1988, p. 41), they "metamorphose" into the complete character. As Landy (1982) asserts "once dramatic action occurs reality shifts" (p. ix). Dobson (1996) agrees and asserts that "Drama is about shattering the human experience into new understanding" (p.33). Robinson (1980) contends that students become more involved and take ownership of a role when the drama is *about* something; students are more likely to be expressive when they feel an involvement because of the relevancy of the task.

Carroll (1996) believes that "role-identity" and authenticity are central concerns of drama and contends that drama education provides the essential experiences of authenticity and emotional literacy necessary for students to negotiate relationships and construct their own "self-representation" (p.10). Smigiel (1995) feels that the learning which is possible through the dramatic experience is a recurring theme and this leads to "deep learning" where students can re-visit their feelings and beliefs and attitudes and develop the depth and breadth of their experience. Wallin (1982) agrees and elaborates on her theory that dramatisation of various moral dilemma situations and their resolutions helps students to make the transition from advanced moral judgement to advanced moral behaviour. Lubbers (1998) finds that drama which is embedded in the student's own feelings and lived-experiences is a valuable tool for learning. Drama which comes from the internalised thoughts and feelings of the student can have a powerful effect on that student. Bates (1991) reiterates this idea when he theorises that an actor constructs a new inner character when he plays a role.

In so doing, he calls on the various depths of his inner experiences to build a character and allows his own personal emotional responses to build on the characterisation. He activates his inner experience around a new focus.

O'Farrell (1994) proposes that a drama curriculum start from an experiential base and provide students with an opportunity to create and experience the kind of drama that:

1. taps the relevancy of their own experiences and extends beyond these experiences.
2. reveals itself as a safe place of enquiry, capable of dealing with the urgency of life experiences.
3. exposes them [students] to different forms, both from other cultures and from other times (p.47).

Hornbrook (1989) advocates drama as "a way of participating in dramatic conversations which can lead to new perceptions, to us *making better sense* of things" (p.110). He argues that these perceptions can be gained on two levels: through production or presentation where students shape dramatic texts to create a new domain, while safely ensconced in their own real domain, and, on a second level, where existing dramatic texts provide access to situations, experiences and structures of feeling, that enable the student to interpret and appraise material for reconstruction.

A drama curriculum that provides students with an initial experience in which they can take varied and discrete aspects of a character and situation, augmented with their own personal experience, creates a finished product that is more than the sum of its parts and conforms to the highest levels of Bloom's taxonomy: analysis and synthesis, mentioned earlier in this chapter (p.37). Tanner (1991) points out that "in synthesis the student may provide a unique response, producing ideas, plans and products which are uniquely his" (p. 23). This is a concept should underscore most sound drama programmes.

Winston (1998) asserts that drama's major contribution to moral education lies in the structures it provides for students to sustain creative thought and make moral judgements. Drama can provide the narratives within which students can share in the experiences of others, and by participation these "experiences, can enter the student's own repertory of moral experiences to be alluded to and speculated on later" (p. 23). Tandy (1998) reinforces "the innate power of narrative to engage and hold human attention" (p. 106). Individuals learn from others' stories, they share stories of their own experiences, and they make stories in their "play" and this becomes a powerful reservoir of memory and experience. Brook (1977) agrees and asserts "when emotion and argument are harnessed ... then something in the mind burns. The event scorches on the memory an outline, a taste, a trace. It is the play's central image that remains and, if the elements are rightly blended, this silhouette will be its meaning, this shape will be the essence of what it has to say" (p. 136). Also endorsing the use of "the story" is Starratt (1990) who contends that stories can be used for many reasons, to entertain, to interest, but ideally, to edify.

He contends that stories are about people, like each and everyone of us, and as such, the stories become relevant to the students and take on additional meaning and impact.

Kohlberg (1961), and Brizendine and Thomas (1982) also endorse the idea that dramatic experience within a safe learning environment should encourage moral development and provide a significant and fruitful component for use in education.

The Dramatic Phenomenon: Reality and Illusion

Drama begins when we cross the threshold from the real world into the fictional world and this requires "a willing suspension of belief" (Cockett, 1995). Although the roles are fictional, the characters and the issues they deal with may be very close to reality. Experienced drama students are familiar with the notion of reality and illusion and, during the course of a drama lesson, move freely between these domains. In good drama there is a fine, invisible line between reality and illusion as aptly explained by Tom in *The Glass Menagerie* (Williams, 1962) when he compares himself to a magician. He says " ... he gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion" (p.234).

Boal (1995) labels this shift in reality, the "phenomenon of 'metaxis'" and by this means the state of being in two different worlds simultaneously. The drama student uses skills to reconstruct an illusory world in order to modify the real world. O'Toole, (1992) contends that the closer the proximity between the two worlds, the more effective the drama will be. Eisner (1973), Linds (1998), Cockett, (1998) and Gallagher (1997) all

suggest that a new kind of knowledge emerges from the process of drama enactments and the idea that a student is immersed in a fictional role and learns from the different perspectives involved.

Simons (1991) contends that students learn in drama by drawing on their knowledge of the real world to construct a fictional world which they inhabit with the other participants. She feels it is possible for students, with the help of their teacher to create and sustain a detailed complex world quite outside their own reality. Linds (1998) sums it up succinctly: "the observer - I, the I - in situ, and the not - I" (p. 74) enable the student to experience everything in new ways. It would seem that this "internalisation" process helps students become aware of issues, identify with them and extend their knowledge and understanding of values and other peoples' handling of them. Students are taken into another person's domain where they, as much as possible, take on that character's persona and experience significant moments of that character's life. Such exposure should lead students to understand more about justice, values and empathy. This taking on of role exposes students to situations and perspectives where they are given a window of opportunity to understand more about justice, values and empathy. This notion is supported by Bruner (1960) who postulates that development, or learning, takes place when the individual records or synthesises into new material what has been seen and done before, then goes on to form new modes of organisation with the new product. He holds that, at the heart of education, is the process of the teacher providing aids and resources for learning to create experiences that can be translated into more powerful systems of notation and ordering. Through the process of understanding and analysing a situation, evaluating it and re-creating, or synthesising the material into a

new whole, the student experiences advancement of both cognitive and affective domains. It would seem appropriate, then, to equate the internalisation of thoughts and feelings, the process of acquisition of knowledge and skills with the development of conscience and moral judgement.

Gordon (1987), extrapolating on Stanislavski's theory of constructing reality through realistic characterisation, writes of the use of pause to enhance concentration and create mood and atmosphere. Pause is an integral part of enactment. A brief suspension of the voice divides thoughts, and aids emphasis, and so facilitates meaning. Pause gives significance to both meaning and mood and is a crucial element in both the verbal and non-verbal construction of a character. Stanislavski decrees that the smallest activity and interaction, every nuance, can be filled with unspoken communication. In this way, everyday life, the very essence of realistic drama can be constructed, realised, and imparted to the audience.

Today this technique of looking between, and beneath, the lines of spoken communication to enhance a deeper portrayal is known as "sub-text" and is a powerful device to reveal the deeper psychological aspects of a role. Heathcote deals with reality and illusion in a pragmatic way and asks her students if they can accept "one big lie" (cited by Wagner, 1976, p.47). She builds on the students' beliefs with direct statements and questions. "I can believe in this - Can you?" or "Can you see ... (the horse? castle? row boat?) and focusses on the "inside" first - the inner experience. Rosenberg (1987), referring to Heathcote's philosophy of drama, elaborates and says the ultimate goal for Heathcote is the discovery of the universal human experience. Through this process,

participants develop knowledge and understanding by enacting meaningful dramas and by reflecting on the essence embedded in them. Experienced drama students are usually adept at "taking on" a role and while infinite benefits come from this, it is my belief that even more beneficial learning outcomes can be achieved by analytical discussion, stretching the imagination further, stirring the emotions more profoundly, and generally concentrating on the inside, to gain a full understanding and empathy with the character/issue. "The inner experience comes first and is then embodied in an external form, this is what gives life to a part" (Stanislavski, 1937. p. 164). From these initial feelings students are able to weave their own intricate world of experience. Once a student "believes", then the character and situation become credible and we (the teacher/peers/audience) believe. The student transcends our own world and enters into a newly constructed reality. Arnold (1991) argues that the important part of the educative power of drama lies in its "revelations of the unconscious natures of the participants" (p.17). She argues that conscious material is usually fairly obvious, but unconscious material needs more attention and provides the true rigour of any curriculum because it reveals a character's innermost beliefs and attitudes and provides powerful creative interplays which emerge between the participants.

Stanislavski (1937) and Neelands (1998) also believe that students can be in two places at the one time and that they construct their own reality and transport us with them. It is through this imaginative play that students extend themselves and enhance their knowledge of themselves, others, and the world around them.

Collaborative Learning

Hargreaves (1975) ascribes five basic characteristics to classify and define “a group”:

1. A plurality of persons.

Two or more persons are needed to form a group.

2. The members are in face-to-face relationship.

They must interact and their behaviour must be reciprocally contingent.

3. The members must have common goals or purposes.

It is the goal that unites and draws the group together.

4. Members subscribe to a set of norms.

Norms are standards of behaviour which specify the conduct expected of the group.

5. Members are differentiated into a structure.

They are not entirely homogeneous. They come together to perform different roles within the group. (p.88).

The current Western Australian Curriculum Council syllabus for Year 11 Drama Studies (p. .33) stipulates that the students work in small groups to complete the practical tasks. The strategy of group work proved most beneficial for the procedures involved

in this research. Classroom work involving the affective domain is more likely to be accepted by students in groups, and because of the interdependency of the group, more likely to be productive. Within a group students feel a sense of support and security. They are not alone and feel more confident to explore, take risks, and generally relax within the safe confines. There is also the added value of individuals within the group learning to work interdependently and needing to "pull their weight" and contribute to, and participate in, the project. Peer expectations are often the springboard for a student "rising to the occasion".

Reiling (1982) requires three R's for group participation:

RESPECT for each other.

RESTRAINT in putting forward ideas, taking turns and controlling emotions.

RESPONSIBILITY for themselves (p, 176).

Jennings (1986) and Spolin (1983) contend that a well organised group has great therapeutic potential. Brubacher, Payne and Rickett (1990) agree that working collaboratively to achieve a common goal often produces higher achievement and greater productivity than does working alone, and count this as "one of the strongest principles for social and organised psychology" (p.74). Wraggs (1984) also saw social gain from a student being involved in a group project where the group was responsible for the collective completion of a common task and all members were required to pool their resources to that common end. Cohen (1994) found that students working together in a

group small enough so that everyone can participate on a clearly defined task, accelerated learning. This concept is espoused by Fraenkel (1973) who felt that, given a group situation that encourages free expression, students felt confident to make statements that described their own feelings and values and that this led to a clarifying of their values and freed them to proceed further. This seemed congruent with Piaget's theory (published in 1932) of progression through the moral stages of development.

Not all the commentators support the group work strategy. Kerry and Sands (1984) give a pessimistic view of collaborative learning citing several negative aspects to support their argument that group work is held in poor regard and was a neglected area of classroom teaching. They assert that sometimes factors such as room size, class size, length of lesson, the teacher's own skill and educational philosophy, noisy groups, perceptions of disorganised groups and matters of control, contribute to the impoverished state of group learning in schools.

It would appear that Kerry and Sands (1984) views are based on a broad range of curriculum areas because group work in drama is soundly supported by Boal (1995), Heathcote (1980), Jennings (1983), Taylor (1996), Cohen (1994), Spolin (1963) et al. who have a much more positive view of the benefits of collaborative learning. Brubacher, Payne and Rickett (1990) say "cooperative groups generate the student's devotion to, and interest in, the task itself and a willingness to persevere at completing it" (p. 35). Banu & Millon (1988) discuss Peter Brook's advocacy of group work and stress the importance of actors coming together, getting to know each other and having a shared goal. The shared learning involved helped the inner dynamics of the group. They

likened group work in drama to "a good jazz orchestra, knowing when to leave room for a solo, when to impinge, withdraw or support" (p. 314). Bernard (1988) writing on the benefits of group learning quotes Peter Brook, "this clarity we achieved could never have arisen through theory, but only through the experiences we've gone through together" (p.310). These deep, rich and meaningful experiences require true collaborative effort, and a certain "give-and-take" attitude which, in itself is beneficial to students. Students need to listen, to remain open to ideas, to negotiate, to sustain interrelations. The situation becomes a truly "shared event".

I see group work as being a positive situation to help students explore the unknown while they are firmly centred in the known. Group drama is a great equaliser: the overt, gregarious, out-going-type is no more important than the shy, inhibited student who often has the opportunity to experiment and develop in the presence of more extroverted students. Working to a common goal, honing skills, meeting deadlines and being reliant on each other, makes for good ensemble work. The trust emanating from a well-run group makes for powerful bonding and effective socialising.

The purpose of organising learning activities around groups is to enable students to work together to develop group advocacy and group support. "Group learning involves working through democratic procedures, being accountable and negotiating in decision-making" (Claydon, Knight & Rado, 1997, p. 74). Collaborative learning results in more positive interpersonal relationships regardless of ability, social background, ethnicity and handicap (Brubacher, Payne & Rickett, 1990).

In my opinion, group work heightens self esteem, promotes cooperation and mutual support, develops personal relationships and generally achieves higher productivity.

Film as Text

Film has shaken off its "trivial, comic book" image and has gained respectability as a text for learning. Approximately one third of the current Western Australian Year 12 Tertiary Entry Examination English syllabus (E004) deals with film, both feature film and documentary listed as texts for study in the "Non-Print" section.

Among the process objectives that students should be able to demonstrate (The Western Australian Curriculum Council Syllabus, 1999) are the ability to:

- identify the themes, ideas, propositions or arguments in print and non-print texts.
- develop critical understandings in their "reading" of print and non-print texts by:
 - understanding how a text is shaped by the contexts of both its writer and its audience,
and
 - understanding how the construction of a text encourages particular responses in its readers, confirming and altering their attitudes and values as they read. (p. 43)

The document further advises "in their study of documentary text, students will focus on understanding ideas, propositions and arguments being presented, as well as the attitudes and values underlying them" (The Western Australian Curriculum Council, 1999, p. 46).

Sinatra (1986) endorses visual literacy as being primary in human learning, and as such, "lays the foundation for the more 'literary' literacies that follow" (p. ix). Grant & Sloniowski, (1998) and Aitken, (1998) agree that documentary film should be measured in terms of concrete textual strategies and forms in relation to the lived experience of the subjects and audience alike. They found that viewers acted as agents for the codes of film and that as observers they can see and not be seen and this places them in a powerful position. They can identify with the characters because the images of film become, as it were, "a proxy for our eyes" (Turner, 1988, p. 115). Miller (1979) found that most students preferred "film observation" to on-the-spot observation, because the camera helped isolate images and focus attention - students attention was not dissipated over a wide field. The camera's eye is the eye of the observer and this aids interest, concentration and identification. If we want to get the most from a film, experience it, we must identify with it.

Fraenkel (1973) advocates the use of film as a good starting point to gain students' interest especially when the subject matter deals with an individual faced with a problem that is "personally important" (p. 247). He felt that students liked to feel "connected" with the rest of society and liked to feel they had control over their own lives. Films and stories that dealt with such concerns were of great interest to students as long as the

characters depicted were “real” with believable problems. Bruner (1960) asserts that film makes a positive contribution to education and provides students with vicarious experiences that are useful devices for learning. “It is the teacher’s task to use a variety of devices that expand experience, clarify it, and give it personal significance” (p. 91). The value of experiential learning through film is also supported by Neuman (1991) who asserts that film “has the potential to extend learning and literacy well beyond the classroom walls” (p.196).

Fiske (1987), Barwise & Ehrenberg (1988) and MacBeth (1996) are united in their recommendation that film narratives are a basic way of making sense of the real world and see realistic narrative as a mechanism for linking events rationally, to make their relationship meaningful. Turner (1988) concurs when he asserts that “the aim of film is to replicate reality as nearly as possible” (p. 21). Documentaries in particular impose a narrative structure upon their subject matter and give attention to the psychological state of their characters in order to make sense of the events of the programme. The documentary film “shifts the emphasis onto the environment of the protagonists, onto social factors” (Fiske, 1987, p.30). Because documentary conventions are designed to give the impression of “truth” the treatment of protagonists is quite subjective, so characters emerge as individuals with the film constructing the social space that constitutes the characters’ contexts. Responses appear to be natural, unplanned and spontaneous and this creates an aura of realism that gives the programme impact and holds the interest of the viewer. Documentaries have, for viewers, primary veracity - because “seeing is believing.” Williamson (1989) expounds the virtues of the documentary film as a learning resource because the mechanics involved bring

background, images and sound together simultaneously. This inter-relatedness of image and technique brings a realistic and plausible tone to the presentation. Documentaries simplify and miniaturise and thus frequently use narratives to explore an issue.

Narratives are about people and their experiences and can be most potent when the characters are seen in their own domain among the people and things that make up their world. Students need to see credible characters interacting in a credible context to perceive the relevance of the issue, and feel they can identify with the situation. "Stories are inseparable from the context of their telling and the contextual details are as significant as those of the stories themselves" (Salas, 1993. p.25). It is for this reason that film can be a powerful reminder of other worlds and other people. And this in turn makes a full, varied, and rich milieu for drama students to explore.

Burton & Lane (1970) saw film as "storytelling in moving picture" and also advocated its use as a powerful medium to make important issues relevant to students. Hodge and Tripp (1986), Neelands (1992) and McCaslin (1987) saw a story (through T.V. or film) as a good starting point for drama because of its potential to bring an otherwise abstract theme into the intellectual and emotional range of the student. A student can view a film, identify with one of the characters, and through drama, become that character with the freedom to ask questions, interact with other characters, sort out problems and negotiate solutions. Students have the opportunity through film (and stories) to be part of a world that would otherwise be unfamiliar to them. Through story "concrete examples of ideas and experiences are embedded in recognisable human situations" (Neelands, 1992, p. 14).

Macbeth (1996) found that television / film afforded viewers a glimpse of a broader horizon because it offered them the chance to become familiar with a wide range of social norms, interpersonal relationships and behaviour patterns and gave them "the opportunity to utilise divergent thinking to solve problems, the ability to recognise, distinguish and integrate different points of views, characteristics, values and attitudes" (p. 379). Carroll (1996) contends that drama (film / television), has now become the predominant way in which most people in Australia conceptualise and shape their understanding about role behaviour in society and suggests that television/film viewing is now "the most widely participated arts activity with our community" (p. 8). The universal appeal of film brings another dimension to the class room where students become bonded as they watch a common source of experience. As Maddison (1966) says of film as a teaching aid in the classroom, "the whole experience began to forge a new, common interest among students whose interests had originally been separate" (p. 13).

Sinatra (1986) summed up the advantages of using film as an aid to learning:

- the importance of context and focus.
- organisational principles.
- effective emphasis given to particular idea or quality.
- juxtaposition for contrast and comment.
- effectiveness of concreteness compared to generality (p. 48).

Summary

In my readings of both international, national, and local literature on drama studies, and how students learn about values and morals through drama, it appears to be universally acknowledged that drama is an effective agent for change, and that students have the potential for change, when they are exposed to value-based issues that are meaningful to them and have the ability to move them. However well founded and commendable the ideology of a values-based curriculum may be, the current reality is, that values are seldom specifically taught in the drama classroom. There is a “yawning gap between theory and practice” (Lemin, Potts & Welsford, 1994, p. iv). It is therefore important that the sphere of the affective domain is not a neglected area of education and that curricula, strategies, and resources are available to facilitate an explicit values dimension to all drama syllabi.

Congruent with Fraenkel’s (1973) theory that the actions of individuals are influenced by the values they hold, a unit of work was devised for use in the drama classroom on “*Notions of Justice*”:

Table 2

Development of the Unit of Work on *Notions of Justice*.

Main Idea : The actions of individuals are influenced by the values they hold.

- Class introduced to concept of a value.



- Class views film as a source of value conflict.



- Class identifies value conflicts.
- Appraises consequences.
- Makes inferences.
- Deduces alternative action to resolution.



- In small groups students devise a dramatic piece that deals with value conflicts.
- Groups make moral judgements.



- Class presents plays.
- Evaluation of each others' plays.



- Class sums up what they've learned.
- Draws conclusions about values
- Relates own values to those of others.

Neelands (1992), Heathcote (1980), Norris (1998) et al. are in accord that drama can bring about change and that students can be sensitised to their own feelings and the feelings of others through well-planned dramatic exploration. When students are made aware of values, and are given the opportunity to recognise and explore value-conflicts within the safe confines of the drama class room, they are more likely to understand and be able to evaluate a situation, appraise the consequences and make a moral judgement.

Chapter Three

Methodology

Design

Phenomenological enquiry focusses on the question, "What is the structure and the 'essence' of the experience of this phenomenon for these people" (Patton, 1990, p. 69). This type of methodology proved appropriate for exploring, examining, and analysing the lived-experience of the phenomenon at hand. Phenomenology questions the way we experience the world, it centres on experience and begins in the life-world of the participant. This qualitative approach seemed the most appropriate choice for this thesis because of the subjectivity and intimacy of the phenomenon to be researched. I wanted to know what the participants *really* felt, how they experienced the situation, what they made of it, how it affected them. In short, I needed personal insight into the participants' world. "Phenomenology is keenly interested in the significant world of the human being" (Van Manen, 1990, p. 9). The holistic approach of the research method was particularly appealing because it attempts to describe experiences and interpret meanings to a certain degree of depth and richness. Role-play is always a challenging experience as students are at their most vulnerable, their most exposed, so it seemed

logical to use a research design that allowed the participants to be themselves, to live out the experiences in their everyday life, their "life-world" (van Manen, 1990, p. 11). Phenomenology is essentially concerned with process rather than consequences. This has special appeal for this thesis because the strategies used in the research lessons focus more on process rather than product.

Participant observation seemed in keeping with the phenomenological paradigm in that it allowed me to conduct the research and yet be part of it (Punch, 1998). With the focus on open-ended questioning, spontaneous responses and informal research it was beneficial to take a "shallow cover" (Fine & Sandstrom, 1998, p. 19) approach with observation. This enabled me to take the students into my confidence regarding certain details about the research so they felt they were "in on it", but at the same time, avoiding divulging the entire project. I was unobtrusively "in charge" but able to be "up close and personal" to feel for myself, as nearly as possible, their experience. Denzin (1994) makes particular mention of this aspect of observation and stresses the fact that ideal observation is unobtrusive and should neither manipulate nor stimulate the participant. This advice was heeded as I prepared to study the students and their lived-experiences.

The Affective Setting

My interest in a values-based curriculum arose initially from the egalitarian tone, and the consequent freedom of expression, that emanated from my classroom once I had established an atmosphere of trust and acceptance with the students. It followed that in

the informal, sitting-on-the-floor, discussions that became an integral part of lessons, students opened up, and revealed some of their concerns and frailties within the "safe haven" of the drama room. This setting seemed suitable for the inculcation of values that, I hoped, would develop the students' inner resources, help them care for each other, equip them better to make choices, and generally enhance their ability to lead fuller lives. Spolin (1983), and Wilson, Miller and Yerkes (1993) assert that true personal freedom and self expression can only be given a voice in an atmosphere where teacher and student are on fairly equal terms and the conventional barriers between teacher and students are dispensed with. The teacher develops trust by making time to talk, fostering personal relationships with students, understanding their values and motivations, and their ways of seeing and understanding. With this in mind I set about conducting my research into the lived-experience of a group of students in a drama class designed to inculcate notions of justice through role play.

Two words were indelibly printed in my mind, *tolerance* and *acceptance*. In keeping with Hargreaves (1975) and Nickerson, Perkins and Smiths' (1985) model, I was determined, as much as possible, to accept the students for who they were, to be non-judgemental and to allow them to relax, interact, express their feelings freely and to value their own ideas and responses. In short, I attempted to establish and sustain an ambience of trust. This emotional support is advocated by Brubacher, Payne and Rickett (1990), who recognised that support and encouragement is necessary for adolescents to cope with the risk that is inherently involved in challenging one's competence and striving to grow and develop.

The Physical Setting

The students' normal drama room was used for the research lessons as this was the environment the students normally worked in, and I felt it important to keep the ambience as natural and constant as possible. The room was large, carpeted, with a cyclical curtain tracking around three sides and minimal furniture: some chairs and a couple of desks. Students had immediate access to a television set, VCRs, CD players and tape recorders as well as some basic "props". This room has a very informal, pleasant and non-threatening atmosphere consistent with drama classroom environments. The Year 11 Drama Studies students involved in the research work solely in this room and so they are familiar with it, and hence, are relaxed and comfortable working within it.

Participants

The seventeen Year 11 Drama students involved in the research, were from a metropolitan girls' high school in Perth, Western Australia. Two factors influenced my choice of participants. First, I required a group with whom I was familiar and who trusted me, and as I had previously worked with this class, it seemed a suitable choice. Secondly, the group on the whole had already mastered the necessary drama skills needed for the research project presentation, and was quite familiar with the routine practice of "group-devised plays". It seemed not only convenient, but necessary and expedient, to work with these students, because the focus of the research was not to teach the students drama techniques but to engage them in meaningful drama with a view

to incurring some, however slight, moral shift. The teaching of the necessary "play-making" and presentational skills, while touched upon, was not given focus as it was outside the realm of this study.

The group, while homogenous in gender, was heterogenous in ability, as is typical of most high school drama classes. The students were experienced and skilled in self-devised drama and from the initial stimulus of the film "So Help Me God" worked cooperatively with a view to presenting plays that were well prepared, relevant, and skilfully presented.

While the focus of these lessons was the inculcation of notions of justice, the presentational skills were not totally ignored. As O'Toole (1998) warns "you [drama teachers] had better pay the closest attention to the art form". It is O'Toole's contention that honing the skills of drama presentation produced a better piece of dramatic art, and that this, in turn, produced better learning. By making students aware of the elements of drama: time, space, characterisation, dramatic tension and subtext, we provide them with the concepts and skills for them to acquire some degree of mastery of their art and this, in turn, empowers them. They develop confidence, feel better about themselves and, hopefully, better able to make rewarding and satisfying life choices.

Students were advised of the outline of the research project, the duration of the research, and how they would be involved. It was made clear that they would not be assessed on the work being researched. The anonymity of the participants was assured by the

allocation of pseudonyms during data collection and analysis. All parties were advised that all information gathered would remain confidential to the researcher and the university. All records were to be kept at the home of the researcher for five years.

The Stimulus Film:

The documentary film "So Help Me God" was produced and directed by Jenny Brockie for the Australian Broadcasting Commission Documentaries in 1993. The setting for the documentary is the Cambelltown Local Court on the South Western outskirts of Sydney, New South Wales, on a routine day of court sessions. The stories take the form of interviews, or more nearly, counselling sessions, between the person charged and the relevant legal aid team assigned to represent them.

"So Help Me God" was chosen because of the veracity and credibility of the documentary form. Several "commercial" films were considered but rejected because of their length and the restrictions of only one or two protagonists. The decisive factor was the realism of the narratives in which each character is authentically presented. They are shown in the austere rooms of the local courthouse which provides a simple setting with few distractions. Each character tells his story and, through a process of questions and answers, exposition takes place in the most natural way. Another strong motive was the sense I had of the main characters in the film, who could perhaps be considered to fit the stereotype of "the battler", but they were also winners because they had survived. "The particular, the local, the personal, the documented, are what counts in this celebration of life". (Burton & Lane, 1970, p. 39). It was this feeling for the

particular, and the local, that gave this film its authenticity and value. The students find at the end of each session that they have learned quite a lot about each character. This “exposition” in itself, provides a great resource for the preparation of group-devised dramas. Through the interview sessions, a great deal is learned about the victims, their backgrounds and the circumstances leading up to their misdemeanours, as well as the compassion they are shown by the legal aid teams. The lawyers, in each case, treated the victims with respect, were helpful, caring and responsible. These qualities underscore the premise of this research.

The Narratives

Narrative 1: Dean.

Dean is a young man, possibly 19 or 20 years of age. He is of large build, uneducated, nervous and naive. He is to appear before the Court on charges of attempted breaking and entering to steal. It transpires that he did not actually steal, but acted as “look-out” for others who stole a tattoo gun from the local tattooist’s shop. The dialogue goes like this:

Lawyer: So you waited in the car park while the others knocked off the
 tattoo gun?

Dean: Yeah.

Lawyer: What do you want with a tattoo gun?

Dean: You can sell ‘em ... or tattoo ourselves.

Lawyer: Are tattoos expensive?

Dean: Bloody oath! I paid \$100 just to have this one (*shows arm*) coloured in. This one in my mouth cost \$40. (*Becomes animated when talking about tattoos*)

Lawyer: Insanity.

Dean: (*Laughing*) Yeah, you're right.

Lawyer: Now from my notes, you grew up in a disturbed home... Housing Commission house... Your mother drank. You know, you're a person at risk. You're likely to go to gaol. (*Looking hard at him.*) Can you read and write?

Dean: Na. Not really. (*Embarrassed*) I...uh... I...uh. I couldn't understand the big words.

Lawyer: Well, you know your mates are idiots.

Dean: Yeah. I'm an idiot too.

Lawyer: Well. You have a short fuse. You're a person at risk. You're big. You get into trouble. Your record is building up...The fine will cost you more than the tattoo gun.

Dean: Yeah, I know. I...uh...always feel scared when I go to Court. You don't know what's going to happen.

Lawyer: Well, I'll do the best I can for you.

Points to Consider:

Dean appears to be vulnerable. His non-verbal communication throughout the interview reveals a young man, unsure of himself, inarticulate and nervous. He considers each

question but only comes alive when the legal aid lawyer questions him about the tattooist's gun. This is something he knows about; he's on his own territory and so he talks. He regrets what he has done and seems almost at a loss to explain how he became involved in his crime. The case-study was chosen to demonstrate the issues of vulnerability and the description of a deprived background. Students were asked to give some thought to how this young man may be helped.

Narrative 2: Heidi.

Heidi is a 19-year-old single mother of two young children. She is tiny and waif-like, from a single-parent home. She lives in a Housing Commission apartment and is on a methadone programme to help deal with her drug addiction. Her responses are barely audible.

Lawyer: So you received a quantity of property as payment of a \$300 loan?

Heidi: Yes. She...my friend...never paid me back. I'd only known her for a couple of weeks. I lent her \$300. I was pregnant. I needed my money back.

Lawyer: Did you know at the time that the goods were stolen?

Heidi: No... I wondered. I thought I'd better get something back. I had my doubts, but I didn't know for sure.

Lawyer: So what did you do when your friend gave you all this gear back?

Heidi: I took it to the store to return it and get cash back.

Lawyer: But you took the stuff to ten stores and passed it off as your own.

Didn't it strike you as funny your friend had all this stuff? It must have passed your mind it was stolen.

Heidi: As I said. I had my doubts...but... *(She starts to cry; barely audible)*

I thought I'd better get something back...I was trying to help a friend.

Lawyer: People don't go around just handing out \$300, you know. The magistrate has a lot more money than you. I bet he doesn't hand over \$300 to someone he hardly knows. You have nothing.

Heidi: I know. I was desperate. I was having my baby...

Lawyer: Well, when you come back for the hearing. You tell your story. Just as you told it to me. Don't hurry now. Just take your time and tell the truth, as you've told me. Don't be afraid. The Magistrate will listen to you. Don't hurry. Don't be scared. Just take it nice and quiet now.

Points to Consider:

The students were very sympathetic to this young girl. The fact that she was more or less of their age made a forceful impact on them. She had really, as she says, "done nothing wrong".

She was not really aware in the beginning that the goods she received were stolen and she was in this position because of doing a friend a good turn.

She appeared throughout in a sort of daze, had poignantly “dressed-up” for the Court appearance, tried to make a good impression and genuinely seemed to be doing her best. She provided a potent reminder to the students of what can happen in the course of a few years: school dropout, drug abuse, teenage pregnancies. The lawyer was most compassionate. He listened, he accepted, and he tried to advise her. Altogether a sensitive vignette, between two people, played out in a stark setting with only simple dialogue to tell the moving story. Again this interview held a wealth of stimulus as a launching pad for many areas of dramatic exploration.

Narrative 3: Mr. O'Brien:

Mr. O'Brien is just 50 years old, but looks older. He is on a charge under the Inebriate's Act. He is belligerent and vocal.

Mr. O'Brien: Now look here you! I want a barrister!

Lawyer: Well you're a bit down-market with me.

Mr. O'Brien: Now don't be a smart-arse! I want to be represented properly. I deserve it. I've only had one remand.

Lawyer: You're drunk.

Mr. O'Brien: Noooo! I've only had a couple of shots to get me here.
Don't start hassling me. My life's on the line. Oh, God.
You're not listening to me.

Lawyer: I am. I'm reading your notes.

Mr. O'Brien: Well pay attention.

Lawyer: *(Suppressing smile)* Yes. Now you say you have no recollection of being drunk and disorderly.

Mr. O'Brien: No recollection whatsoever.

Lawyer: It says here that you do community work. You look after an old lady. How do you help her?

Mr. O'Brien: She's old and she's got cancer. I do her shopping, run errands. Organise her medicine. She's on morphine. She's dying. She did me a good turn once. I'll never forget it.

Lawyer: What did she do?

Mr. O'Brien: She put up \$10,000 for me years ago. When no one else would.

Lawyer: Why do you keep drinking, Bill?

Mr. O'Brien: *(Long pause)* I've lost heart...To tell you the truth...I've lost heart.

Lawyer: What does that mean?

Mr. O'Brien: Oh, dammit! *You* reach 50, and I'll tell you.

Lawyer: I'm not that far behind you.

Mr. O'Brien: You know you're really a good bloke, Bill.

Mr. O'Brien: Oh, crap...I've got nothing to live for...*(Quietly, hesitatingly)* Been in gaol most of my life. Only thirteen years old and I was in and out of homes.

Then straight into Long Bay. Best part of my life ...gone.

I've got nothing. I guess I don't care anymore.

Lawyer: *(Giving him a long, compassionate look)* You do, you know.

Points to Consider:

This interview provided, in true Brechtian style, a little humour to help us keep our objectivity. Mr O'Brien came in quite aggressively, was quite outspoken and this juxtaposed with the laid-back lawyer. Mr O'Brien was actively doing community work and this gave an added dimension to this story because it gave the students the opportunity to see "shades of grey". Situations are not always black and white and very often mitigating circumstances must be taken into account. There was quite a friendly camaraderie between client and lawyer.

Two other case-studies that were used from "So Help Me God" was that of Michelle and Brent. Michelle is a middle-aged woman who is a student of chiropody. Her ex-husband and his girl-friend have been harassing her. She has a restraining order against her ex-husband, but this has not stopped the girlfriend coming and hurling abuse at her. She is genuine, distraught and without hope.

Brent is a 20-year-old university student. He is good-looking and appears to be well cared for. He is on a charge, from two months ago, of breaking and entering.

This interview provided a real contrast to the others, insofar as it was revealed that the young man involved was from a good home with many advantages. He was well-dressed and articulate.

The students were extremely interested in this case, but unfortunately it was not revealed what had motivated him into breaking and entering. He talked intelligently about his university course and what he hoped to do with his future. The legal aid lawyer took an almost fatherly interest in the boy and this was quite moving. It was apparent that a good home and education were not enough to keep one out of trouble. Something else was required, and this was a good starting point for my lesson, and my research into values of social justice. This case generated a wealth of discussion, opinions and advice.

The Research Process

The research was conducted over a four week period with the Year 11 Drama class during normal class time. The students have five lessons of approximately 45 minutes duration each week. The aim of research methodology was to thoroughly plan a unit of work on values and notions of justice, and to keep the lessons as normal as possible, maintaining the full focus of both teacher/researcher and the students on the task at hand. Foreman (1998) contends that pre-planning is an essential ingredient for effective drama teaching but also advocates flexibility so that planning can take place between, and during lessons, if the need arises. This sort of on-the-spot planning and adjustment is also advocated by Brook (1968), and O'Neill (1996) who see flexibility and

spontaneous adjustment, as important and useful sources of illumination, as often the students themselves, or the discussion or the improvisations may, in fact, be a rich source of material for exploration and development.

Following is an outline of the lesson procedure.

Outline of Lesson Plan

Week One

- Introduction to Topic, *Values and Justice*.
- Discussion of students' idea of values.
- "Whiteboard" some specific students' values.
- "Whiteboard" Fraenkel's (1973) set of core values.
- Discussion of Fraenkel's values.
- View documentary film "So Help Me God".
- General discussion followed by small group discussion. Teacher provided focus questions to initiate discussion.
- Groups report back orally in an informal presentation. Followed by "whiteboarding" ideas on themes/issues, value, decisions, alternative decisions and actions from the film.

- Students encouraged to use personal reflective journals to record their feelings, attitudes and ideas about values and social justice in general, with particular reference to the film.
- Students given task and topic. (see p 81)

Week Two

- Recapitulate on values and value-conflicts of film and also “play-building” skills. Focus on task.
- Students form small groups and brainstorm ideas.
- Start to choose issues/themes, value conflict and alternate resolutions and characters. (Who? What? Why? Where? When?).
- Students start to workshop ideas and prepare a script.

Week Three

- Students refine their scripts and rehearse the plays.
- Presentation of plays.

Week Four

- Discussion and evaluation of plays.
- In-depth discussion on cause and effect, of alternate actions and value conflict resolutions.
- Students asked to think about social justice and what suggestions they have for helping these characters earlier in their life.

- Students commence work on “Process and Evaluation” essay which is part of their normal course work. Focus on specific questions from task.
- Appraisal of value of unit of work on *Values and Justice*.
- Collection of essays and personal reflective journals for scrutiny and data collection and analysis.

Fraenkel (1973) said “when teachers determine why they think something is worth teaching, they clarify its significance for both themselves and their students (p.11). The significance of the theme and the serious nature of the research warranted considerable thought and planning. This notion of preparedness is advocated by O’Neill (1996), Bolton (1979), Wagner (1976) Whatman (1998) and Foreman (1988) who all emphasise that pre-planning is an essential ingredient for the success of role-playing exercises. Furthermore, Bolton (1979) advocates not only pre-planning, but flexibility with plans within a lesson, and asserts that in-depth exploration of dramatic roles requires “on your feet planning” (p. 146).

As an adjunct to the shift in moral judgement that is the focus of this research, the educational outcomes expected at the end of this unit of general drama work were:

That the student will:

- develop the ability to think about the dignity and worth of the human being.
- develop an awareness that social justice does not always prevail.
- develop an empathy and open-mindedness towards individuals in inequitable situations.
- analyse text in terms of plot, themes/issues and characterisation.
- identify value conflicts.
- make inferences as to how they [the student] would have behaved in a similar situation.
- appraise the consequences and recognise alternate action.
- participate in an extended improvisation that identifies similar value conflicts, and attempt some sort of equitable resolution.

Bloom (1964) states, "if affective objectives are to be realised, they must be clearly defined; learning experiences to help the student develop the desired direction must be provided; and there must be some systematic method for appraising the way students grow in the desired way" (p. 23).

I involved myself in ascertaining, as far as possible, what the students already knew about values, justice and ethics through "unlocking" questions in an informal class discussion. All students bring a variety of beliefs and values and attitudes to a classroom

and I felt it was essential to this study, that this be taken into account when planning my lessons for this research. The learning experience should be structured so that students have the opportunity to build on what they already know, have a clear sense of direction, enough time to develop ideas and understandings and are required to present work in some way. This idea of presentation of work is advocated by Reid, Forrestal and Cook (1989) who maintained that going "public" with findings/work/plays through either discussion or presentation, helped students to focus their skills, and work towards a deadline.

The teaching programme began with a discussion on what the students felt a value was, and if they thought people cared about this sort of thing anymore. After a lively discussion where it seemed everyone had an opinion, knowledge, or experience of value conflicts, I wrote on the board Fraenkel's (1973), *Core Values for a Democratic Society*:

- belief in the worth and dignity of every human being
- personal freedom
- equality and justice for all
- peace and order among men
- economic well being
- a sense of responsibility for, and
brotherhood with, one's fellows (p. 19).

A vigorous discussion followed on how comprehensive or necessary these values are, and some students had ideas for additional values to be included, for example, gender issues, and greater autonomy for adolescents.

The students were given the task: *The student presents a fully realised group drama no longer than 30 minutes in duration.* (The Western Australian Curriculum Council Drama Syllabus, 1999, p.17). The task requires the student to work collaboratively in developing the subject, improvising, structuring, shaping and presenting work which extemporises from a style or form studied within this subject. Each group is to be self-contained and totally responsible for all aspects of the presentation. In our case we decided to have a time limit of 15 minutes performance time per group.

The students were totally absorbed in the documentary film "So Help Me God". The fact that this documentary is so well structured, the case studies so vivid, and the protagonists so humanely depicted, gave this film impact and relevance. It seemed vital that the students felt some affinity with the characters in the film because once a character strikes a chord of identity within the student, their interest is aroused. Bruner (1960) advises the best way to make knowledge accessible to students is to render it worth knowing, which means to make it usable in one's thinking beyond the situation at hand. He goes on to say that "films, television, books are the tools by which the student is given vicarious though 'direct' experience of events" (p. 37). Christen (1992) supports this when she decrees, that worthwhile experiences of films and books and stories offer individuals a glimpse into another world and, the more they can live out their vicarious experiences, the more they will understand the world around them. An additional benefit of film is recorded by Knight (1972) who contends that film provides the opportunity for placing "life" before the student, that is simplified by the distance the medium imposes; the student, not being directly involved in the cause and effect of the conflict, is able to be emotionally involved, but at the same time not physically

responsible, for any of the decisions and consequences of the situation.

It was important, at the onset of this unit of work, that the students understood the film stimulus and recognised it as a source for extemporisation and learning. I was careful to explain the source, the sequences and the task requirements to the students.

They needed to know, as McCaslin (1987) explains, that through the process of studying a character and the conflict involved in it, material is illuminated and interpreted. Neelands (1996) asserts that if students can see the logic and sequences of the task and activities involved, they are more likely to make the link between the learning task and “real life” situations, and understand how skills acquired in a drama classroom can have powerful effects in later life. Fraenkel (1973) also sees the task of a “values- inclined” teacher (p. 232) as one who helps students identify the characters and issues involved, and facilitates the reflection process later, on why they [the characters] acted as they did. “Identification with the character releases energy, deepens feelings and enables the player [student] to elaborate experience essential to maturation” (Courtney, 1989. p. 61).

Fraenkel’s *Exploration of Policy Questions* provides the basis of the question and answering technique used in the early stages of this dramatic process:

Table 3**Exploration of Policy Questions**

Teacher	Student	Teacher Follow Through
What do you mean by -----? (the value being used). Or Can you give me an example of -----?	Describes characteristics or attributes of value term, and/or gives examples	Lists characteristics on board. Seeks additional characteristics and/or examples if necessary.
What might happen if -----took place? Or additional What might be the consequences of----- in this instance? In later life?	Suggests possible consequences.	Lists consequences on board. Suggests possible consequences.
What makes you think -----(consequence) will occur. Does this evidence support the possibility of -----(consequence) occurring? To what extent?	States reasons. Offers other evidence. Evaluates adequacy, accuracy, relevance of evidence.	Lists evidence for all to see. Helps evaluate evidence presented. Suggests additional evidence to consider.
Suppose----- (consequence) is likely to occur. Would this be desirable? Would we want it to happen? Why?	Determines criteria by which to assess desirability of suggested consequences. Assesses each consequence predicted in terms of these criteria.	Helps determine criteria. Suggests additional criteria. Checks to insure that all consequences are checked against some criteria.
How do you justify defending (or not defending) ----- (consequence) as being a good (or bad) thing?	Discusses justification.	Encourages discussion.

Fraenkel (1973) p. 266).

I wanted each student at the end of the film to be able to recognise the characters and situations in the film, be able to explore their own feelings, in relation to those characters and situations, and then be able to produce something that was emotionally meaningful to their own circumstances. Knight (1972) supports this idea of the students becoming self-analytical and exploring their own reactions to what they have seen and understood, and that through this process the student may take a further emotional step towards maturity.

The students were then given a number of open-ended questions from the film to address when preparing their group-devised drama:

- What was each protagonist's story?
- What was the value-conflict at hand?
- How did the character feel?
- How did they [the student] feel?
- Did the character change or develop?
- Why did they act as they did?
- Has the student ever been in a situation where a moral decision was needed?
- How did they [the student] act?
- What can be done for the protagonist now?
- Could things have been different? - focus on social justice.

The students were experienced drama students, who quickly arranged themselves into small groups and started the discussion, brainstorming, planning, workshopping necessary to present the plays the following week. One of the strengths of collaborative learning is that it frees the teacher from the "talk and chalk" mode and allows more freedom to work with individual groups in a more personal relationship. "This encourages authenticity, a more relaxed teaching style and a more democratic process" (Mason, 1970, p. 146). This strategy also allowed me more accessibility to the groups to facilitate my role as participant observer. At times I was able to be part of the group and contribute to the planning; at other times, I could bring additional experience as to what would "work" in the drama and even, on occasion, "play" a part during rehearsals.

I was able, to a large degree, to conform with Fine & Sandstrom (1988), that the participant observer gain access to, and be familiar with the setting of the research, and be free of unnecessary anxiety to allow them to deal with the students/participants on a, more or less, equal level and have the ability to listen and accept, and generally empathise with them. Gaining a rapport with the group, I could facilitate both the planning and presentation process, and adhere to O'Neill's advice that the teacher's role is functional: "to facilitate the drama of the participants" (Cited in the National Association for Drama in Education Journal. September, 1988. p. 11).

From my observation, and participation, the students within the group, appeared to rely on each other for the different stages of the task: questioning, contributing ideas, explaining, exploring, listening, negotiating and coming to a consensus. This situation confirms the assertions of Fraenkel (1973), Peel (1976) and Cohen (1994), covered in Chapter Two, who maintain that peer influence in a trusting classroom environment aids all members of the group. It seemed to me that all students acquired benefit during both the planning and rehearsal and presentational stages of the task although some needed additional support to help them cope with the very real prospect of "revealing or exposing" themselves that is inherent in all role-play exercises. Brubacher, Payne and Rickett (1990) saw this as a vital aspect for students to gain competence and confidence within the group.

Throughout the dramatic process students were reminded to give value to their personal reflective journals as a means of documenting their feelings, thoughts and attitudes.

Much of the focus of the students' efforts were now centred on "characterisation" for their role-play: "In order to create a well-rounded concept of your character's personality, analyse both his internal and external qualities" (Tanner, 1987, p. 105). For the development of a full three-dimensional role it is essential to delve beyond the surface to arrive at the "core" of that character, what makes him "tick". The internal qualities include aspects such as, background, family, education, values, emotional and, perhaps, spiritual characteristics; external qualities would apply to what the audience will actually see, posture, gait, body language, voice, dress. See Figure 1.

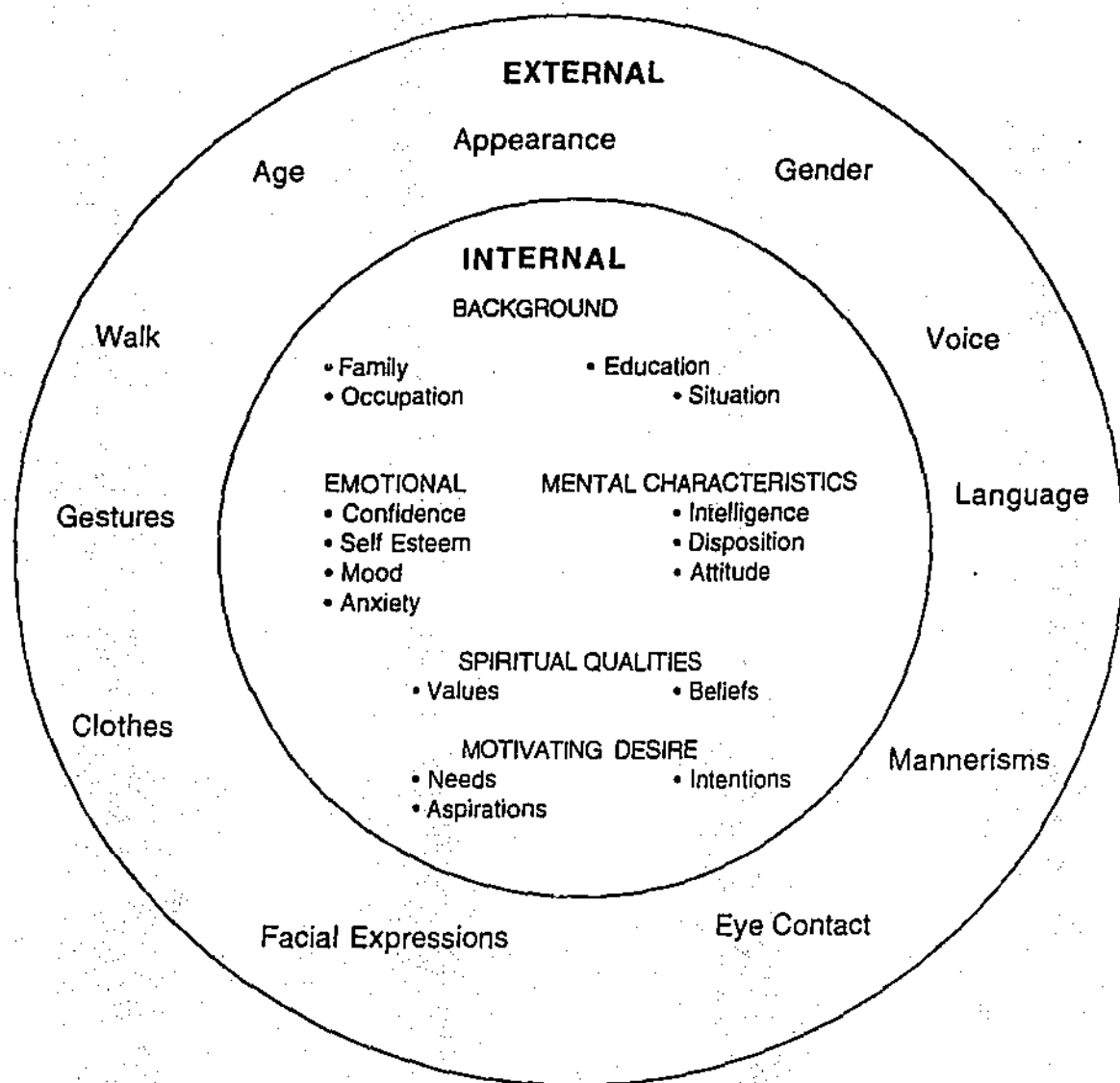


Figure 1. Characterisation Chart

Constructing a character from both internal and external qualities applies a holistic approach to role-play because very often, we can only know what is going on inside a character by what we see and hear. This approach is the beginning, the germ, of what Stanislavski (1937) based his whole philosophy of acting on: the drawing up of emotions from within to "give life to a part" (p. 164).

It seemed to me, for the role-play used in this research, that students should be particularly aware of the background and motivation of the characters they were depicting because, it is this setting of the character in her own domain, that gives authenticity to the role and provides the launching pad for that character to metamorphose. All this would, of course, provide the sub-text to give depth and meaning to the role. Armed with this knowledge, deductions and effort, they would, hopefully, become the part. Logan, Logan and Paterson (1972) and O'Neill (1996) contend that a student must be concerned with the motivation of the character, in order to know and empathise with that character, and that the projection of oneself into another's thoughts and feelings undoubtedly increase insight and understanding. "Identification with the character releases energy, deepens feelings and enables the player to elaborate experience essential to maturation" (Courtney, 1989, p. 61).

Bolton (1979) also endorsed this process and actively preached "the study of human development through enactment" (p. 38). He felt that all educational drama began with the students' natural predisposition to play and identify with characters, and that entering into the inner experiences of the imagination to create roles was vitally important to learning. The process of exploring issues, thinking, and reflecting upon the

experience, are integral parts of sound drama practice. Jennings (1986) and McCaslin (1987) also saw the drama process as the opportunity for students to explore their own feelings and attitudes in relation to others and saw that, through the process of studying conflict and the persons involved in it, material could be illuminated and interpreted. This idea is strongly endorsed by Carroll (1996) who saw the notion of enacted drama, explored within the safe confines of the drama class, as essential for the development of the emotional literacy needed to bring about permanent change. This is to say, that students need the "reality" of drama to provide them with a concrete form of drama enactment to help them discover a sense of "oneness", of authenticity. Students are involved in restructuring their own reality and developing an "emotional literacy of interpersonal skills" (p. 10).

Whilst the students were engaged in planning and rehearsing their group-devised pieces, I attempted to facilitate the procedure by being approving and supportive of their needs. Some students could relate to the situation immediately, while others needed additional conferencing. For example, one group had difficulty getting started as they had too many conflicting ideas. Another group had an unnecessarily complex script, which would have posed difficulties in production, because of the 15 minute time limit imposed on the task. I tried to deal with the groups on an equal footing and certainly attempted to be non-committal when privy to their true confessions on issues of conflict and moral dilemmas. I was constantly reminded of Fine & Sandstrom's (1988) warning that, "this kind of research observation requires giving up some of one's adult prerogatives and occasionally shelving some of one's adult dignity" (p. 22).

During, and after each session, I made notes relating to comments and attitudes of the students and these were particularly useful in noting their interest in the topic, responses, mannerisms and emotional involvement.

The Presentations

Six groups performed their plays on the required day. Each group had written a script dealing with some aspect of values and morality, had incorporated some conflict and had attempted a resolution. Each group had rehearsed its play and was prepared to present. A synopsis of each play, taken from the students' own journals, follows:

The students' names have been changed to protect their anonymity. These process journal reflections have been quoted verbatim.

Drama 1: Bree and Chantelle.

We did not take long to come up with the situation for our play. We decided to go with "racism".

We thought that this was a topical issue and one that everyone would relate to. We decided to have the issues of racism, harassment and stalking. We had two characters, a Jewish mother and her son-in-law who was a neo-Nazi. Our storyline was that he had married the daughter and then became obsessed with her "Jewishness". He did not let on that he had a clandestine obsession with neo-Nazism. There was a reason for him doing this, apart from hating Jews, his father had had a relationship with a Jewish

woman and this had broken the home up. He felt bitter, rejected and cheated. The circumstances in which the two characters met in the play was a set-up confrontation with the victim and the aggressor. The marriage has not worked out. The son-in-law confronts the mother and dramatic tension is built as he tries to excuse his behaviour by putting her down. Themes of racism and harassment are dealt with, with the mother trying to persuade the boy not to be so angry, but he won't listen. He eventually goes for her and knocks her down and stomps off. There is no resolution but we have tried to show both sides of the story with the mother the victim and the son-in-law the aggressor.

Our play consisted of one scene only, with two chairs, one at either end of a long table. This helped to give the impression of alienation.

Drama 2: Sally, Marg. and Dee.

The basic plot was a young school girl from an upper class home, supported by a single mother; the girl resorts to shoplifting as an indirect means to gain attention from her mother. The mother is a feminist who is self-absorbed, dedicating all her time to her work. She realises something is wrong with the girl but chooses not to acknowledge or act upon it until she is forced to.

We chose shop-lifting as the crime through which the notion of values and empathy could be introduced because we felt it was realistic and not spectacular or sensational and seemed reasonable for us to handle. The daughter felt neglected and was anxious for her mother's attention. The third part is that of a philosophical shop-keeper (played by Dee)

who nabs the daughter and rings the mother. The mother is horrified and reacts angrily. The daughter is sullen and the shop-keeper muses on the behaviour of today's young people. He wonders why they [the young people] have to make their lives so complicated, when all they have to do is **TALK**. He saw communication as the answer and encourages the mother and daughter to talk. The girl becomes articulate, the mother listens, the shop-keeper is happy and hopefully they make a new beginning.

Drama 3: Kim and Fran.

Our play starts with a psychiatrist thinking back. This person is played by Clare. She is remembering a client she used to know. A young girl named Debbie McCourt. She thinks back and in a flashback re-enacts the scene with the girl. Fran plays the girl. She came from a divorced family with an over protective mother and a father who is never around. Since the divorce she had met up with friends at parties who had offered her cigarettes and alcohol. She soon starts on drugs, taking marijuana and acids on a regular basis. During the week she goes to a private girls' school and pretends to be nice and sweet and during weekends she rebels against her over-protective mother and goes to rages (parties).

The Counsellor tries to be compassionate but never really seems to understand the girls' situation. For this reason the girl does not reveal herself in the first session. Although she tells the counsellor about her problem with drugs, she only does so to rebel against her mother.

Our play has no resolution. The psychiatrist comes back to real time, still wondering what happened to the girl. She had tried to show understanding and empathy but the girl had resisted. The mother also had been a problem because although she loved the girl, she couldn't understand her behaviour. We left it there.

Drama 4: Cait, Madeleine and Bonita.

We decided to set our play in a court as this constructed a scene in which the issues of justice, values and morality were raised. The addition of an initial scene in which the crime was actually committed, also meant that there was no question as to whether or not the accused was guilty, because the scene was really concerned with what was to be done about it. Through our play we wanted to convey the way that the justice system is not necessarily assessing morality when they have to enforce the law. We didn't want to necessarily criticise the system but to emphasise the idea that those in trouble with the law were often victims themselves. Of society or circumstance.

The protagonist (Madeleine) had already been convicted of breaking and entering and as an accessory to grievous bodily harm and was appealing for a lighter sentence, claiming that these crimes had been committed under extenuating circumstances. We tried to show that the inevitable conviction of the protagonist was not always for the best. The accused was a young girl from a broken home with an out-of-work brother as her carer. We set it up so that the prosecuting lawyer (Cait) would attack her and the audience would question the value of lawyers. The third part was the defending lawyer (Bonita) who was smartly dressed, educated, efficient and acted as though she only cared about money. She

had no time for her client who was protecting her out-of-work brother. The accused was a timid young girl. She was confused because she trusted her brother and followed him blindly. She had a resigned air. She was used to being defeated.

The prosecuting lawyer had quite good intentions and in his monologue laments the circumstances that have brought a young girl to court. He sees the girl as a victim of a poor background with very little chance in life. He was good at his profession, intelligent, persuasive, yet had to avoid considering what was best for the accused, because he was there to do a job. The uncompromising nature of this prosecuting lawyer was constructed to represent the lack of emotive consideration given to those accused of petty criminal behaviour. This was achieved through the harsh manner he used towards the accused. The direct speech used by the defending lawyer, allowed the audience to empathise with his position and so, they were encouraged to see the problem as being with the system, not the lawyer. At the end the accused's sentence remains. She is passive. The two lawyers walk briskly to the exit door, chatting about the coming weekend, as though nothing has happened.

Drama 5: Judy and Georgina.

"We wanted our play to have this heightened air of realism about it. It was important for us to devise an original script, one that was different from the rest of the class. We modelled our young girl on a character from "So Help Me God", the video we saw at the beginning of the lessons. We wanted her to be a victim, no one to help or support her, no education, no future. In our play she is called Misha, and Georgina will play this

part. We wanted her to come from a dysfunctional family who lived in the bush. Misha goes to live with her boyfriend in Moora and all is well until she finds she is pregnant. Her boyfriend abuses her and she leaves to live in the city and have her baby. Of course things go badly, the baby gets sick and she eventually steals from a house where she is working as a cleaner. The lady lawyer (played by Judy) is an educated person with a good life. At first she is impatient with Misha but as her story unfolds, she starts to become compassionate. In a monologue directed at the audience she reveals that as a young woman, she too had fallen pregnant and after much anguishing, finally has an abortion and goes on to have a successful career. She is moved by this young girl who, in a similar situation, had had the courage to go ahead and have her baby. This gives the lawyer cause for much soul searching.

This is the morality bit and the appraisal of consequences, etc. This link between the lawyer and the accused acts as a barrier to the stereotypical relationship between lawyer and client (good guy/bad guy) and creates a feeling of realism that spreads throughout the audience.

The young girl is not convicted. The lawyer acts compassionately but does not reveal the similarity of their situations. Only the audience knows that secret. They both go their own ways."

Drama 6: Maura and Natalie.

"We began by brainstorming possible moral conflict situations which could include dramatic tension and value conflict. We finally, decided our play would be about a fifteen-year-old girl, Justine, played by Natalie and her older sister played by Maura. Justine is scared because she has had her suspicions confirmed that she is pregnant, and although her boyfriend would support her, she is having doubts about keeping the baby. The older sister Clare is shocked and angry when she finds out. Because of this initial reaction of Clare's, there is conflict between the two sisters and this makes Justine feel guilty and worried about the future. Clare believes Justine was doing the wrong thing keeping the pregnancy quiet, however, she agrees to support and help her.

Both sisters have moral decisions to make. Although neither of us has been in this type of situation before, to make this moral choice would be one of the hardest decisions to make. Justine and Clare's mother does not appear in the play, which implies the girls have a close relationship and have to rely on each other. This therefore influenced Justine's decision to keep the pregnancy to herself.

Justine decides to have her pregnancy terminated. We believe that this is the right decision because she goes on to get an education. It would be a difficult decision to make as there are many debates still going on over this issue. Our focus will be on the girls care and support for each other."

Due to illness three students were away on the day of presentation. Fortunately two were working together and the third girl was able to be replaced by someone reading the part.

Reflective Discussion

The final lessons in this unit of work were given over to de-briefing, reflection and evaluation of the unit of work and the subsequent performances: How did the students feel about their parts? Could they have performed better? Did they engage the audiences's attention? Had they sustained their part? What would they do differently? What had they learned about values? Had the work extended their interest in values and social justice? Had the film been effective as a source for motivating role-play? Could they relate any value-conflicts to their own lives? Could things have been different? How?

This de-briefing session I feel was of immense importance to the students because it brought together the various threads of the programme of work and gave meaning to the outcomes. This strategy is advocated by Kourilsky and Quaranta (1987) in Chapter Two who believe that by labelling and defining for the students what occurred, and sharing findings, they were better able to make sense of their learning experience. With this in mind we then took time to evaluate the whole unit of work with open discussion, where the students gave their individual opinions, spoke candidly about values and consequences, and generally reflected on the whole process.

Some students had been really moved by the experience and were anxious to talk about their feelings. Others could relate the circumstances to similar situations they had experienced, or knew of. There was a lively discussion on what could be done for the individual who came from a deprived background. Suggestions for help ranged from better housing facilities and after-school care to special education programmes. It seemed that the film stimulus had been effective in awakening the students to other people's concerns and needs. It had provided us with a cast of protagonists, depicted in their own domains, at a significant moment in their lives. This was excellent source material for the follow-up drama.

Students were given class time to complete their journals and essays on the process and evaluation of the unit of work that would become part of their reflective journals.

Data Collected

Throughout the study of this unit of work, and during the whole dramatic process, data was collected from the groups and processed.

Observer Notes.

Close participant observation had made a rich source for my research observation notes. Observations and note-taking were conducted throughout the entire process to accumulate knowledge about students' interests, attitudes, beliefs, knowledge, non-verbal reactions, vocal responses and general application to the task.

I was also able to assess how students related to the group situation, what social roles they adopted and who contributed what.

This is in keeping with Ertmer (1997) cited in Chapter Two who advised :
“Phenomenological researchers must take their cue from the participants’ expressions, questions and answers and occasional sidetracks” (p.162).

The seventeen participants arranged themselves in six small groups of two and three. Small groups were advised because of the fairly intimate nature of the drama and the fact that the focus of the plays was to be on characters inter-relating. The dynamics of the groups worked well, and the small size of the groups made for more even contributions. The size of the groups also facilitated observation as I was able to note the reactions and responses of the participants.

After the presentation of the group-devised plays I was able to draw some conclusions regarding the approaches made by students in their performances.

Reflective Journals.

The participants were required to hand in their reflective journals which contained:

- documentation of their thoughts and ideas about the unit of work.
- notations and brainstorming of various ideas needed for the thematic approach to their presentation.

- notes for characterisation for role-play.
- rough outline of self-devised script.
- rough outline of set design and blocking of movements.
- formal essay on *Process and Evaluation*

Chapter Four

Data Analysis

The descriptive analytical focus of this study demanded a form of processing data which was suitable for the naturalistic enquiry paradigm. Patton (1990) points out that in conducting such an enquiry, purposeful sampling is essential to maximise the quality of the material gleaned from the small focus groups. Ertmer (1997) saw the researcher and the participants as working together to "get to the heart of the matter". (p.162). She goes on to say that, the phenomenologist reports his findings in keeping with the naturalistic, informal paradigm, in the form of a narrative with emerging themes or patterns.

For the purpose of this study I attempted an interactive cyclical nature of qualitative data analysis, and only partially succeeded, owing to the fact that a large number of responses from the participants emerged towards the end of the research. While some data was analysed during collection, the bulk was held over to the end of the "field trip" - the drama lessons, for analysis. Miles and Huberman (1984) stipulate that analysis is an on-going enterprise that interweaves both the data collected and the data analysis from the start of the research: data is collected, discussions, group drama play-building process, journal entries are made, then analysis of data and development of theory, more

interaction with students, discussions and journal entries and more analysis, and so on, until the research is completed.

Bogdan and Biklen (1992) also outline useful steps to assist in developing theory and linking it to analysing data. They discuss the need to start collecting data early in the research and to constantly review analytic questions and assess their relevance. Key issues and responses should be coded, and interpreted for thematic categorisation. From these categories, conclusions can be deduced.

Sampling

The sample group, as discussed in Chapter Three was a regular Year 11 Drama Studies class. They were familiar with drama routines and had a sound basic knowledge of dramatic techniques. There was a range of abilities within the class. This group of participants had been chosen because of their commitment to their work, their skills in role-play, and their familiarity with my teaching style. I found it convenient to work with this group as a minimum amount of time was spent on presentational skills such as vocal technique, non-verbal communication and stage blocking. This freed up both myself and the students to focus more intently on the theme of "Values and Notions of Justice" and to give particular attention to character analysis and development. Patton (1990) asserts, that purposeful sampling is important to increase the likelihood of generating enough data to enable a valid analysis. This group was chosen because they appeared to be committed, knowledgeable, and informative about the phenomenon under research.

Coding the Responses

Miles and Huberman (1984) define a code as "an abbreviation or symbol applied to a segment of words ... in order to categorise the words" (p. 56). Codes aid categorisation and are usually derived from research questions, key concepts and emergent themes. They facilitate analysis by allowing the researcher to quickly identify and isolate key words and phrases that are essential to interpret collected data. For the purpose of this study I referred to the conceptual framework of research questions in order to ascertain specific key concepts that would aid in illuminating areas for interpretation. These key concepts were then assigned a descriptive code that identified them. That code would be identified and noted, next to the segment, in the left hand side of the observation notes, the participants' journals and their subsequent essays. The right hand margin was used to make related comments. The codes were designed to cover a number of phenomena, including, definitions of the topic, identification of values, moral judgement values, alternative action, comments on process, value judgement on film stimulus, reflective responses, and activities.

Table 4.

Codes Used to Identify Themes

ID V	-	Identifies a value.
ID VC	-	Identifies a value conflict.
A.C.	-	Appraises consequences.
E	-	Empathises with character or situation.
S.S.	-	Identified a similar situation/conflict previously experienced.
RES.	-	Conflict resolution.
A.A.	-	Was an alternative action suggested?
E.F.	-	How effective was the film as a stimulus source?
R.P.	-	How effective was role-play to simulate experiences?

The coding identified segments of the data and these were then interpreted, and when patterns started to emerge, arranged into thematic clusters. This system advocated by Miles and Huberman (1984) as mentioned in Chapter Two, facilitated data analysis in three ways : it reduced large amounts of data by identifying key concepts, it aided in identifying patterns for thematic labelling, and generally created some order and definition to the data. My expectations from the coding was not to deduce every possible instance, but more fuller explanatory and spontaneous exemplars. Coding and patterning proved an efficient data labelling and data retrieval device.

Some Examples of Code Responses:

Did the Participant:

Identify a value and

value conflict

- *She had a real problem. Should she tell her Mother?*

- *She hadn't meant to be involved in the stealing. She was only helping her brother. She felt committed to help him*

Attempt conflict resolution

- *She'd said her piece.
She had to let the girl go. Perhaps they had all learned something.*

- *I'll help her. She's been foolish but who am I to judge? I'll give her my full support.*

Find film an effective stimulus

- *I felt truly upset for the girl in the film.*
- *I felt it could have been me. I felt really*
- *disturbed and wanted to help him*
- *It made it all so much more real. I felt I was there. I knew those people.*

According to Ertmer (1997) phenomenologists attempt to get to the heart of the matter by exploring and analysing data to reveal meaningful themes of individuals' experience of a phenomenon. Phenomenologists then report their findings in the form of a narrative that describes these themes or patterns.

Thematic Clusters

After further analysis and interpretation of the coded responses, a set of thematic categories emerged which seemed valid and relevant to address the research questions.

The headings for these thematic clusters are:

Values and Value-Conflicts.

The students demonstrated no problem identifying values and value conflicts. Without exception each participant had readily identified:

- a specific value from the film stimulus;
- a specific value for the impetus for their group-devised play;
- value-conflict from the film stimulus; and
- made value conflict the central issue in their group-devised plays.

Consequences and Possible Alternative Action.

Each group indicated that consequences of the dilemmas of their role-play characters had been appraised, either through verbal response in their group-devised plays or by written response in their reflective folios. Most groups had made both verbal and written response on the consequences of certain actions.

Only a small number of groups had actually proposed alternative action to ameliorate the conflict situation:

I felt she should have told her sister earlier and then this whole situation wouldn't have happened.

I felt it could have been me and so I wanted her to do what I would have done. Approach her Mother and try to talk things over.

These responses are in keeping with Fraenkel's (1973) theory for teaching values in the classroom because the participants have responded to stimulus that presented a realistic dilemma in which a choice must be made between two or more alternatives.

Empathy.

It appeared that all participants empathised with the characters in the film stimulus. In the group-devised plays there was a mixture of empathetic characters and non-empathetic characters.

However, the overriding tone of the plays revealed an empathetic approach. Participants had the opportunity to *feel* for the characters in the film stimulus and it seemed that, without exception, they had been moved by what they had seen and heard.

Film as an Effective Stimulus Source.

Turner (1988), Grant and Sloniowski (1998) and Aitken (1998), as referred to in Chapter Two, all agree on the efficacy of film to promote learning, and this was borne out in the participants' responses. It would appear that the nature of the film, concerning individuals at a crisis point in their lives, had in fact made an impact on the participants, who without exception, commented on the potency of the film.

During de-briefing discussions, students freely expressed themselves in relating the film dilemmas to situations in their own lives. Participants entered into discussion of value-conflicts and several readily revealed personal instances where they had been in a position to make a moral judgement. Several students shared their feelings regarding the hurt and trauma experienced when their parents divorced. Through shared discussion it would appear that some of the "potency" of each situation was dissipated in the non-threatening ambience of the drama room. The familiarity and openness that emanated from the discussion of the film, would appear to have established a forum for personal discourse.

The majority of the participants also commented on the quality of the drama work that emerged from the film, and this aspect of the research will be explored more thoroughly in the next chapter.

How Effective was Role-play from a Film Stimulus in Simulating Experience?

The participants appeared to be of a single voice in their appraisal of the role-play exercise. They all thought it most satisfying. It appeared that the quality of the documentary "So Help Me God" had really made an impact on the students. The realistic portrayal of the characters plus the poignancy of the situation, together made for powerful drama, and this, in turn, had inspired some authentic role-play.

The students used the characters in the film as models for their role-play and although the characters were different, the emotions were motivated by the film. One point of

interest was the "naturalness" of the film characters who responded to their lawyer's questions in their own individual way and with their own idiosyncratic mannerisms. This provided great impetus for "rounded" individual characterisations. The students were able to incorporate non-verbal communication and sub-text to fully develop their characters.

Several commented on the standard of work that emerged, and attributed this to the influence of the film while several others thought perhaps the "serious approach" to, and time spent on, the topic, was responsible. These responses will also be dealt with more fully in the next chapter.

Chapter Five

Results and Discussion

The process of evaluating students' attitudes and values is a complex operation and the purpose of this study was to give students the experience of studying a unit of work on *Notions of Justice* with a view to ascertaining the students' awareness of values, decision-making, consequences and moral judgement. All students have values about a variety of things and issues in our society, however the exploration and comparison of a variety of values, enables students to identify with widely held values, and to deduce what other people value, and how they think and behave. This comparison of values is aimed at extending the student beyond their own set of values, to recognise other people's values, and to search out underlying motives and circumstances that have shaped these attitudes and values. This process aims to provide students with the opportunity to reflect on other people's feelings and actions, to understand the other person's perspective, and to give value to that point of view. In short, students are being given the opportunity to be aware of, and show a sensitivity to, other people's concerns. It is this value of *concern for others* that underpins this study. Through the analysis of observation notes, reflective journals/folios and group-devised plays, data was collected and analysed to provide the following thematic understandings.

Values and Value-Conflicts

All 17 participants responded positively to identifying values and value conflicts. These findings are in keeping with Fraenkel (1973) who advocates a pattern, followed in the drama lessons that comprise the basis for this research, of question structure that asked a student to identify some behaviour from the source material, then make inferences to the reasons and values leading up to this behaviour. The students then identify their own behaviour and/or a similar situation and hence, make inferences and comparisons about their own and others' values. This question-and-answering technique is produced in Table 3 in Chapter Three. The strategy seemed to work well because each participant clearly understood what a value was, was able to identify one or more, and then construct a play around the value conflict. This bears out Lemin, Potts and Welsford's (1994) idea that a conflict value is the result of conflict either within an individual, or between individuals and groups and that the best way for students to come to terms with these conflicting values is for them to explore the surrounding issues. Through our initial work on values, and the value conflicts revealed in "So Help Me God", the students were able to employ value-conflict as the basis for their self-devised plays. This proved to be a solid structure for the play building exercise. It would appear that the participants, while making inferences about what they and others feel is important (their values), are more likely to reflect on what they hold important and give some consideration to how they would act in a similar situation.

Following are some examples, taken from many, that clearly identify a value:

Yet she knows and understands things and circumstances and gives thought to what she holds as important.

She was having doubts.....she knew her boyfriend would support her but was it the right thing to do?

After much agonising she resorted to steeling [sic] from the house where she cleaned. She knew it was wrong. It was not a good thing to do.

These responses bear out Gilbert and Hoepfer (1996), (see Chapter Two), when they maintained that students are more likely to give thought to value issues when value principles are made concrete and fall roughly within the students' experience. They maintain that students do know values, and learn about *fairness* and *taking one's turn* from a very early age. However, the broader concepts of morality are inclined to be lost in the hurly-burly of school life and the turmoil of adolescence. This then supports my argument that students need to be reminded of values and issues of justice, reflect on them, and make some shift towards moral behaviour, however slight.

Consequences and Possible Alternative Action

Reflecting on value issues gives students the opportunity to explore outcomes and make the link between cause and effect. They identify their own values by making personal decisions when faced with a choice of action.

They need to have these choices, and the opportunity to express their opinions, the *what ifs* and the *if onlys*, in order to be able to rank or give some order to their thoughts and decisions.

Following are several examples of participants appraising the consequences of certain actions:

I believe the protagonist did the right thing in having an abortion. She subsequently finished her schooling and went on to University. It would, I know be a difficult decision to make as there are many debates still being argued over this issue. However, it was a decision that I could have made myself. It's how I think.

Although I have never been in this situation myself, I do realise to tell one's mother [about drugs] would be the hardest thing. However, if you want help, you have to start somewhere.

As the play progresses, she (the young drug user) actually has emotional turmoil as she tries to reason out what is happening to her. She had problems facing reality because she really can't see she's doing anything wrong. Lots of others are doing it. She feels guilty, yet she continues to do drugs.

It is interesting to note that although there was a high level of response with participants appraising the consequences of their character's actions, recommending alternative action did not receive the same attention. The level of response for this was quite low. This

may be partially accounted for due to the time restrictions on the groups to devise, rehearse and present their plays.

Further, one limitation of the research that is highlighted by this response is, the premise that a concept, idea or action not included in the presentation, does not need to be mentioned, or only cursorily so, when the participant is writing up her reflected journal. The lack of a written response is not indicative of an attitude. Only a couple of the more able students hypothesised about alternatives in their writing, that they hadn't addressed in their play.

As mentioned in Chapter Two, Lemin, Potts and Welsford (1994) assert that students need to be able to predict consequences and assess decisions in order to justify their behaviour in moral decision-making situations. Most of the participants could justify their moral decisions but few could weigh up the consequences of alternative courses of action. It appears they could not project their decision-making in relation to more than one dilemma at a time.

Film as an Effective Stimulus Source

Working with Fiske's (1987) definition of television film as "a bearer/provoker of meanings and pleasure" (p. 1) it seemed that 17 participants, supported past findings (Sinatra, 1986, Turner, 1988, Miller, 1979, discussed in Chapter Two) that film can be a useful tool to promote learning. The participants were quite engrossed in the film: they really became involved in the action and consequences that emerged. This is

recorded in my observation notes as well as their own responses. It has been my experience that people make sense of the world through narrative, and the stories that unfolded through this film were relevant and engrossing. The documentary type presentation evoked the temporal domain of each narrative, helping immeasurably to hold the participants' interest. The fact that the stories were presented as straight narratives with simple dialogue and realistic images significantly aided the authenticity of the situations.

Some of the participants' responses reveal their engagement:

The very interesting and contemporary video which was shown to us by Mrs. Sammut in the lead up to our plays was great.

The video was based in a Court and showed the various problems of people in totally different situations. Some were desperate, some had had a hard life, some, social problems. It was really moving.

After watching the film we got into groups and brainstormed ideas that came out of the films. Mrs. Sammut got us going. Who was the protagonist? What had they done? What was their background? How do we feel about them? Should they have done differently? Would we have done differently? All very meaningful stuff. There was so much to think about.

"So Help Me God" is a real-life documentary that captures the situations of clients,

solicitors and psychologists at a social-aid centre. This documentary was an objective view of people who needed the courts because of domestic or petty problems, and provided our class with situations to think about.

It was a terrific video which lead the viewer into the courts, the courtroom and the lawyer's office to explore the lives of several people in trouble.

Based on the students' responses no-one found the film oppressive or boring or dry. "So Help Me God" was presented with cut-away shots from the waiting room, to the lawyer's office, to the courtroom and didn't always stay with the protagonist being interviewed. However, all the shots were relevant to the half-dozen people involved and showed them at various stages of their hearings. This kept the film from becoming tedious and helped show the human elements of the characters, thus maintaining the students' interest.

The "petty" nature of the crimes also made the film credible. Each crime was within the familiar range of petty crimes, and most participants could identify with a lot of the factors involved. Some even knew of similar people and happenings. This factor is congruent with Neelands (1992) criteria, discussed in the Introduction, that source material must be easily recognised and understood by students if they are to be fully engaged in the process. If the film had dealt with really serious crime, like murder or rape, while providing an interesting source, it would, possibly, have been too sensational, and too far beyond the frame of reference of the students.

It is my belief the simplicity of the film presentation contributed to its genuine quality and made it a powerful learning source.

How Effective was Role-Play (from a Film Stimulus) in Simulating Experience?

Gavin Bolton (1996) sums up the findings on this question succinctly when he extols "the efficacy of role-play in reproducing the conditions of a life situation" (p. 187). A high number of participants responded positively to this question. With only two exceptions, participants felt that the role-play exercise had not only been satisfying, but also rewarding. The following examples illustrate this attitude:

I worked very hard on my characterisation. I felt I was there, and was that person. This was my best performance this year.

The work that was produced, the role-play and the scenes was [sic] most definitely of a higher standard than [sic] usual. We tried to get to the core of the experience. We used lots of pauses, so many - to make it real.

I worked very hard on my interior monologue to make sure it was presented properly to help make my character real.

Twelve of the participants mentioned the use of pause to help create sub-text and this is consistent with the recommendations of Gordon (1987), (see Chapter Two), who speaks of pause enhancing concentration and creating mood and atmosphere.

Stanislavski also believes that the unspoken communication is the essence of a character and helps provide insight into the internal thought processes of that character. The findings also bear out the theories of Bates (1991) and Lubbers (1998), also discussed in Chapter Two, who found that a student when "in role" and "living the experience" plumbed the depths of the thoughts and feelings of that character, and that this provided a valuable tool for learning. A soundly constructed role can only metamorphose if the individual has given special attention to building that role, with the focus on the character's inner experiences. Wagner (1976) extols the advocacy of Heathcote's use of role-play: "to help students capture more and more of what is implicit in any experience" (p. 227).

The seventeen participants had in fact developed their role-play, with varying degrees of success, with attention to all facets of characterisation. This combined with their stage-blocking contributed to their ability to establish each character in their own temporal domain, and immerse themselves in the experience.

Two participants did not respond positively to the research question of whether the role-play had helped to simulate an experience. These participants omitted to mention, one way or the other, whether they found the role-play conducive to reconstructing a character's temporal domain. This omission may be attributed to poor time allocation by the participants in the completion of their reflective journals and, therefore, may not be a true indicator of their views. Certainly from my observation notes it appeared that they were emotionally engaged in the task of creating role-play from a film stimulus.

Empathy

In the light of Fraenkel's statement: "to be able to identify and appraise the consequences of various alternatives, students need to be helped to identify and empathise with the individual who is faced with conflicting alternatives" (p. 245), it is encouraging to note that all the participants appeared to have developed some empathy, for both the protagonists in the source film and the characters in their own self-devised dramas.

Some exemplars are:

I really felt for my character, who was the protagonist, because I know for a fact that this sort of thing still happens today.

I felt deeply compelled by Georgie's character for she had had the courage to do what she believed in. I also felt deeply sorry for my character, who had not had the courage to do what she believed in.

I felt moved by her desperate situation and her genuine concern for her daughter's welfare.

It was quite emotional. Quite moving. It clearly showed the problems to do with family pressure...

I felt near to tears.

The film had been so revealing we wanted to make our play as touching, moving - so the audience could feel along with us.

It was quite emotional. Quite moving. It clearly showed the problems to do with family pressure...

I felt near to tears.

The film had been so revealing we wanted to make our play as touching, moving...so the audience could feel along with us.

It appears that the participants were able to register some compassion for people in crisis. There is no assumption that because students empathise with a character in a story or film, they will necessarily modify their behaviour in real-life situations. However, I believe, along with many educators, Bloom, (1964) Piaget, (1968) Fraenkel, (1973) Neelands, (1996) Carroll (1996), O'Neill, (1996) and Boal (1995) that the continuum of the affective domain is a long spectrum. By exposing students through a shared-learning situation to experiences that require some recognition of, and interest in, someone else's dilemma, it is hoped that they might gain some insights and evaluations that will increase their sensitivity and compassion and allow them to see some "shades of grey" when faced with similar situations in their own lives. As an early step in this process, the positive response was most encouraging.

See Figure 2.

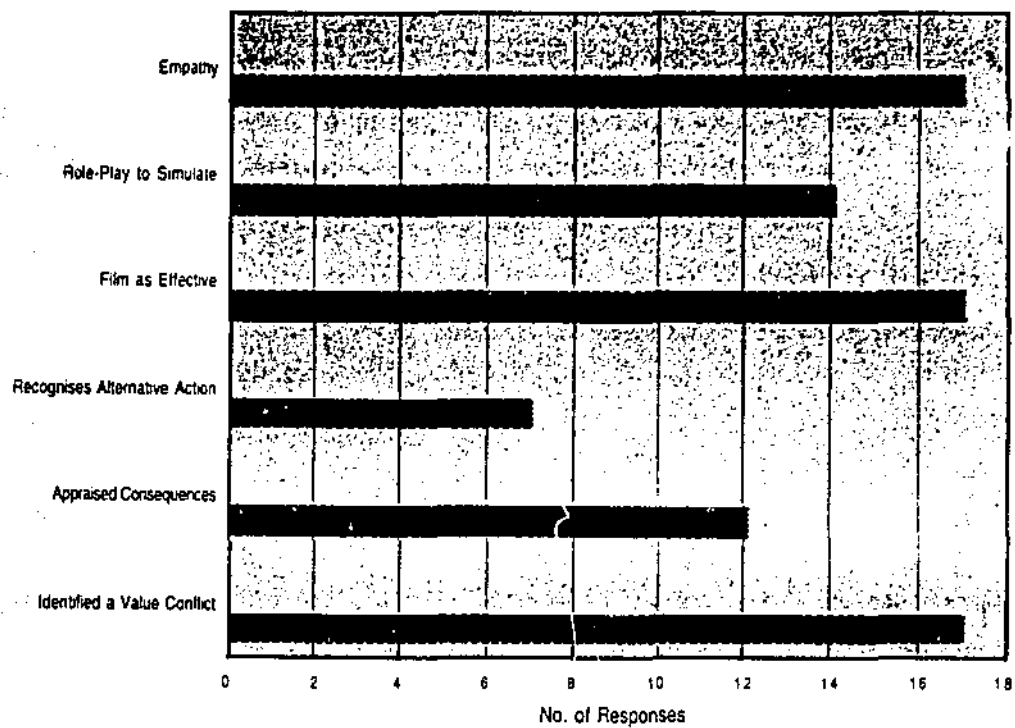


Figure 2. Results of responses in thematic clusters

Chapter Six

Conclusion

The purpose of this study was to explore and describe the experience of a group of 16-year-old girls in a series of drama lessons focussed on notions of justice with the object of ascertaining their understanding of the issues involved. The impetus for the study arose from my concern that students were not being sufficiently exposed to a specific values-based curriculum in drama that would inculcate notions of social justice, equity and concern for others. It was hypothesised that using film as a stimulus source, the students would devise role-play that focussed on values-based themes with some attempt at appraisal of consequences, and resolution of value-conflict. Through this process it was hoped that participants would develop some awareness of, sensitivity to and concern for, their own welfare and the welfare of others.

Limitations Of The Study

There were limitations to this research. The first and most obvious is "bracketing". My own belief in the value of a curriculum specifically geared to moral education must, I know, have presented some bias.

However, for the purpose of the research, every effort was made to ensure that all personal knowledge, beliefs and assumptions were set aside to assure validity.

The findings from the data revealed several "no responses" and this gave a negative aspect to the question, *How Effective was Role-play, from a Film Stimulus, in Simulating Experience?* However, the omission of a response could be attributed to several factors: oversight, time restrictions and poor written skills. As mentioned in Chapter Five, all participants appeared to approach the role-play exercise with interest, commitment and enthusiasm. From observation and discussion, this appeared to be the case, however, no response was revealed in the written personal reflective journals.

The plots or story-lines of the plays presented by the participants were unnecessarily complicated. With hindsight I would place more focus on plot simplicity and give more direction to ensure that students didn't spend valuable time and effort on convoluted story lines, instead of paring the situation down to a two-person interaction. The dialogue, the characterisations, the sub-text may have been the richer for this reduction.

The small sampling size was a considerable advantage for the chosen paradigm, in that a small number of participants (seventeen) facilitated interaction between participants and close-participant-researcher. I was able to establish the sort of close, trusting and intimate ambience necessary for the success of this type of affective-changing focus.

Placed in a non-threatening situation, the participants were able to express themselves freely and honestly. In my experience, a larger sample group would not have established

the close relationships and interactions that prevailed in this study.

Some bias may have occurred from the participants who, as students are wont to do, may have given responses that they thought were expected. It is hoped that by thoroughly working through the process of the unit of work, encouraging freedom of speech, plus close participant observations, this limitation was minimised.

In keeping with the phenomenological paradigm underpinning this qualitative research, the data has been interpreted, and shape and form given to a large number of personal responses. This interpretation of the data has given meaning to clear and consistent patterns of phenomena that have emerged from the findings. As Ertmer (1997) asserts: "the phenomenologist assumes a commonality among the experiences and is expected to explore and describe what is invariable across all manifestations of the phenomenon" (p. 162). It would appear, in accordance with Miles and Huberman's (1984) assertion that qualitative research can be "outright confirmatory" (p. 27), the findings reveal that the participants did, in the course of their "lived-experience", demonstrate some moral sense and judgement. However small the shift, the sensitive approach to the task at hand, the seriousness of the presented plays, and the compassionate resolutions, would seem to point to some development in the participants, of moral awareness and judgement.

Recommendations

The apparently positive results of this research give credence to the implementing of a specific values-based curriculum in drama, that would facilitate the teaching of values for both teachers and students. As stated previously, teachers cannot help but teach values, by their appearance, their actions and their inclinations, however, teachers also have a powerful influence on students, and nowhere more so, than within the non-threatening, "no-holds-barred" ambience of the drama room. Drama provides a positive opportunity to extend students in the affective domain through a variety of forms and conventions. Dramatic skills and techniques prepare students to be receptive and responsive to feelings and emotions. This, together with the camaraderie of peer interaction experienced in the drama class, and the trust students usually place in their drama teacher, make the class a conducive environment to reach them on matters both personal, confronting and revealing.

The provision by Western Australian school systems and the Curriculum Council of Western Australia of a values-based drama curriculum, to support and enhance the values-based thrust advocated in the Curriculum Council Framework, would be a positive step to rectify the present need.

Summary

The focus of the study was to enable participants to understand, and reflect on, the conflicts and decisions which people make from their experiences in social justice

contexts. Through the themes of the task, the participants were able to find meaning in the imaginary world of the constructed characters of their plays. It appears that the dramatisation of various moral dilemmas, and exploration of their consequences and resolutions, helps students make a step towards the transition from moral judgement to the more advanced stage of moral behaviour. It would seem that the process of viewing a stimulus film that the participants have a rapport with, exploring forthcoming issues, sharing questions and responses in order to internalise the essence of the conflict, has had the effect of registering another individual's life experience.

Educators from Bloom (1964) to Boal (1996) agree that growth occurs from within, and that the dramatic experience, with an underscoring of moral reasoning, leads to an awakening of a critical social consciousness. It is hoped that a moral awakening, no matter how slight, or how fleeting, will provide the individual with resources so they can be aware of values and value judgements, assess the moment, and make a moral decision. It is hoped that transformation will take place when individuals are able to extend their sense of meaning, "put themselves in the other person's shoes", think compassionately about circumstances, and generally show sensitivity in making moral judgements. As Verriour (1994) says, "expressing personal emotions and feelings, identifying with the emotions and feelings of others...leads to valuing oneself and experiencing a sense of worth, a feeling of empowerment to act and make changes" (p. 39).

Through enactment, it is anticipated that all the preparation, the discussions, the revelations, the understandings, will come together to make a moment of enlightenment

that will influence students in their decision-making and life-choices. As Heathcote (1980) succinctly puts it "burnish children through the play" (p. 15).

Assessing the affective domain is a precarious business because of the intangibility of the subject and the fact that affective learning does not always manifest itself immediately. However, the enthusiastic response of the participants and the quality of the work produced indicate that this study provided students with a window of opportunity through which to view the outside world, people from all walks of life dealing with different situations and dilemmas. From this extended exposure it is hoped they have acquired an awareness which will form part of their personal moral structure and sense of justice.

Portelli and Bailin (1993) agree that moral education is a long and slow process but they maintain that individuals need to learn *how* to respond benevolently and appropriately to a variety of situations over a long period of time:

"They [the students] must attend to situations in which benevolence is appropriate, and to situations in which justice is appropriate, if they are to be competent in handling moral situations" (p.91).

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APPENDIX 'A' - VALUES

1. A PURSUIT OF KNOWLEDGE AND A COMMITMENT TO ACHIEVEMENT OF POTENTIAL	2. SELF ACCEPTANCE AND RESPECT OF SELF	3. RESPECT AND CONCERN FOR OTHERS AND THEIR RIGHTS	4. SOCIAL AND CIVIC RESPONSIBILITY	5. ENVIRONMENTAL RESPONSIBILITY
The lifelong disposition toward the quest for knowledge, as each person strives to understand the social and natural worlds and how best to make a contribution to these worlds. Each person is encouraged to achieve his or her potential in all respects and, through critical and creative thinking, to develop a broad understanding of his or her own values and world views	The acceptance and respect of self, resulting in attitudes and actions that develop each person's unique potential - physical, emotional, aesthetic, spiritual, intellectual, moral and social. Encouragement is given to developing initiative, responsibility, ethical discernment, openness to learning and a sense of personal meaning and identity.	Sensitivity to and concern for the well-being of other people; and respect for life and property. Encouragement is given to each person to be caring and compassionate, to be respectful of the rights of others, and to find constructive ways of managing conflict. This includes the right to learn in a friendly and non-coercive environment.	The commitment to exploring and promoting the common good and meeting individual needs without infringing the basic rights of others. This includes the encouragement of each person to participate in democratic processes, to value diversity of cultural expression, to respect legitimate authority, to promote social justice and to support the use of research for the improvement of the quality of life.	The commitment to developing an appreciative awareness of the interdependence of all elements of the environment, including humans and human systems, and encouraging a respect and concern for Australia's natural and cultural heritage and for forms of resource use that are regenerative and sustainable.
<p>1.1 The pursuit of personal excellence: Each person should be encouraged to achieve his or her personal best in all undertakings and to respect the achievements of others.</p> <p>1.2 Domains of human experience: Each person should be encouraged to develop an understanding of all the domains of human experience; physical, emotional, intellectual, aesthetic, social, moral and spiritual.</p> <p>1.3 Empowerment: Each person should be encouraged to develop critical thinking, the creative imagination, interpersonal and vocational skills, and basic competencies in the various forms of disciplined inquiry.</p> <p>1.4 Knowledge: Each person should recognise the tentative and limited nature of knowledge.</p> <p>1.5 Values systems: Each person should have the opportunity to explore different values and the right to develop a personal value system.</p> <p>1.6 Critical reflection: Each person should be encouraged to reflect critically on both the cultural heritage and the attitudes and values underlying current social trends and institutions.</p> <p>1.7 World views: Each person should be equipped with the tools to critically examine world-views (both religious and non-religious), especially those dominant in his or her background and school community.</p>	<p>2.1 Individual uniqueness: Each person should acknowledge his or her own uniqueness and be encouraged to develop self-respect and dignity.</p> <p>2.2 Personal meaning: Each person should develop a sense of personal meaning and identity, and be encouraged to reflect critically on the ways in which that occurs.</p> <p>2.3 Ethical behaviour and responsibility: Each person has freedom of will, is responsible for his or her own conduct and should be encouraged to develop discernment on ethical issues and to recognise the need for truthfulness and integrity.</p> <p>2.4 Openness to learning: Each person should welcome opportunities for learning from all sources, including the formal study of the learned disciplines; from investigations, contemplation and the cultural tradition; and from people of divergent views.</p> <p>2.5 Initiative and enterprise: Each person should have the confidence to show initiative and be enterprising in his or her approach to life's challenges.</p>	<p>3.1 Compassion and care: Each person has a right to receive care and compassion and have a life of dignity, free from harassment and discrimination.</p> <p>3.2 Equality: Each person has equal worth and basic rights, regardless of differences in race, gender, age, ability, religious belief, political affiliation, national origin, citizenship, regional location, or economic or household status.</p> <p>3.3 Respect: Each person should respect those of different opinion, temperament or background.</p> <p>3.4 Open learning environment: Each person has the right to a friendly learning environment free of coercive or indoctrinative elements, whether in the explicit or implicit curriculum.</p> <p>3.5 Individual differences: Each person differs in his or her readiness and ability to learn and has the right to be given access to available knowledge at a level appropriate to his or her developmental needs and interests.</p> <p>3.6 Cooperation/Conflict resolution: Each person should strive to work cooperatively and to resolve conflict peacefully while respecting differences and valuing the other person.</p> <p>3.7 Family/home environment: Each person should recognise the importance of a secure and caring family/home environment.</p>	<p>4.1 Participation & citizenship: As a democratic society, Australia should encourage its members to participate in the political process and to contribute to community services consistent with good citizenship.</p> <p>4.2 Community: Interpersonal cooperation and social responsibility are encouraged.</p> <p>4.3 Diversity: The richness of many cultural expressions is recognised, and diversity in the context of shared community life is welcome.</p> <p>4.4 Contribution: Society has something to gain from every individual life, and should maximise the opportunities for all persons to contribute to the common good.</p> <p>4.5 Authority: People should respect legitimate and just authority structures and the rule of the law, while recognising and observing human rights.</p> <p>4.6 Reconciliation: Strategies of cooperation and reconciliation are preferred to coercion and confrontation, especially where groups or individuals are in conflict.</p> <p>4.7 Social justice: The right of each person to a fair share of society's economic and cultural resources is recognised.</p> <p>4.8 Responsibility and freedom: People have the right to choose their way of life, and are responsible for the impact of their choices on nature and other community members.</p> <p>4.9 Benefits of research: Society should support the advancement of knowledge in all its domains, promote scholarship and research that promise to improve the quality of life and share the benefits as widely as possible.</p>	<p>5.1 Cultural heritage: The cultural heritage of Australia, including Aboriginal sacred and archaeological cultural heritage, should be respected and maintained.</p> <p>5.2 Conservation of the environment: The management of the environment should take into account the need to preserve its diversity and balance for the future.</p> <p>5.3 Sustainable development: There is a need to continue to develop natural resources to sustain human life. This should be done in a way consistent with long-term ecological sustainability and rehabilitation practices.</p> <p>5.4 Diversity of species: Each person should recognise a need to preserve native habitats and arrest the extinction of presently-surviving native species.</p>

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APPENDIX B

CATEGORIES OF THE TAXONOMY OF THE AFFECTIVE DOMAIN

1.0 Receiving (attending).

- 1.1 Awareness.
- 1.2 Willingness to receive.
- 1.3 Controlled or selected attention.

2.0 Responding

- 2.1 Acquiescence in responding.
- 2.2 Willingness to respond.
- 2.3 Satisfaction in response.

3.0 Valuing

- 3.1 Acceptance of a value.
- 3.2 Preference for a value.
- 3.3 Commitment (conviction).

4.0 Organization

- 4.1 Conceptualization of a value.
- 4.2 Organization of a value system.

5.0 Characterization by a value or value complex

- 5.1 Generalized set.
- 5.2 Characterization

Krathwohl, Bloom & Masia (1964. p. 95).

APPENDIX C

KOHLBERG'S LEVELS OF MORALITY

Level and Stage	Illustrative Behavior
<u>Level I. Premoral</u>	
Stage 1. Punishment and obedience orientation	Obeys rules in order to avoid punishment.
Stage 2. Naive instrumental hedonism	Conforms to obtain rewards, to have favors returned.
<u>Level II. Morality of conventional role conformity</u>	
Stage 3. "Good boy" morality of maintaining good relations, approval of others.	Conforms to avoid disapproval, dislike by others.
Stage 4. Authority maintaining morality	Conforms to avoid censure by legitimate authorities, with resultant guilt.
<u>Level III. Morality of self-accepted moral principals</u>	
Stage 5. Morality of contract, of individual rights, and of democratically accepted law	Conforms to maintain the respect of the impartial spectator judging in terms of community welfare.
Stage 6. Morality of individual principles of conscience.	Conforms to avoid self-condemnation.

Gibson (1976) p. 82).